

2017

The Development Of Contemporary Music By Korean Composers: Analyses Of Piano Works By Isang Yun, Young Jo Lee And U Zong Choe

Song E. Kim

University of South Carolina

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Music Performance Commons](#)

Recommended Citation

Kim, S. E. (2017). *The Development Of Contemporary Music By Korean Composers: Analyses Of Piano Works By Isang Yun, Young Jo Lee And U Zong Choe*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/4052>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.

THE DEVELOPMENT OF CONTEMPORARY MUSIC BY KOREAN COMPOSERS:
ANALYSES OF PIANO WORKS BY ISANG YUN, YOUNG JO LEE AND
U ZONG CHOE

by

Song E Kim

Bachelor of Arts
Bethesda Christian University, 2005

Master of Arts
Texas State University, 2010

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Music Performance

School of Music

University of South Carolina

2017

Accepted by:

Joseph Rackers, Major Professor

Phillip Bush, Committee Member

Samuel O. Douglas, Committee Member

Marina Lomazov, Committee Member

Cheryl L. Addy, Vice Provost and Dean of the Graduate School

© Copyright by Song E Kim, 2017
All Rights Reserved.

ACKNOWLEDGEMENTS

I wish to extend my thanks to the members of my committee, especially my professor Joseph Rackers, who served as director and led me through this entire process, Marina Lomazov, Samuel O. Douglas, and Phillip Bush for their unwavering support. I would also like to thank professor U Zong Choi for providing information, interviewing with me, and giving me warm encouragement for this study. I wish to thank also my former teachers, Dr. Washington Garcia, Mr. Brown Lee, Mr. Timothy Hester, Ms. Su Hyun Kim, Ja Hyang Lim, and Jeong Won Beak. The completion of this study would have been impossible without the support of my parents and my friends Juno Son, Ka Young Lee, and Jin Ha Park. Their counsel and unceasing encouragement were invaluable. I thank God who guides me through my life with his love and grace.

ABSTRACT

This study concerns the development of contemporary music by three generations of Korean composers, including Isang Yun, Young Jo Lee, and U Zong Choe, focusing on stylistic analyses of selected piano works by each composer: *Fünf Stücke für Klavier* by Isang Yun, *Korean Dance Suite* by Young Jo Lee, and *12 Preludes pour piano* by U Zong Choe. The study provides an overview of the history of Western contemporary music in Korea and biographical information of each composer. It also describes and analyzes the style influences and characteristics of these composers' output. The analyses include examinations of Western techniques and traditional Korean elements in each composer's selected piano works.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
LIST OF TABLES	vii
LIST OF FIGURES	viii
CHAPTER 1: INTRODUCTION	1
1.1 PURPOSE OF THE STUDY	4
1.2 METHODOLOGY	5
1.3 NEED FOR THE STUDY	5
1.4 LIMITATION OF THE STUDY	6
1.5 LITERATURE REVIEW	7
1.6 ORGANIZATION OF THE STUDY	9
CHAPTER 2: THE HISTORY OF WESTERN CONTEMPORARY MUSIC IN KOREA & BIOGRAPHIES OF ISANG YUN, YOUNG JO LEE AND U ZONG CHOI	10
2.1 THE HISTORY OF WESTERN CONTEMPORARY MUSIC IN KOREA	10
2.2 BIOGRAPHIES.....	12
CHAPTER 3: AN OVERVIEW OF CHARACTERISTICS OF ISANG YUN, YOUNG JO LEE AND U ZONG CHOE’S MUSIC	21

3.1 THE CHARACTERISTICS OF ISANG YUN'S MUSIC.....	21
3.2 THE CHARACTERISTICS OF YOUNG JO LEE'S WORKS.....	31
3.3 THE CHARACTERISTICS OF U ZONG CHOE'S WORKS.....	34
CHAPTER 4: ANALYSES OF PIANO WORKS	37
4.1 <i>Fünf Stücke für Klavier</i> BY ISANG YUN	37
4.2 <i>Korean Dance Suite</i> BY YOUNG JO LEE.....	47
4.3 <i>12 Preludes pour piano</i> BY U ZONG CHOE.....	54
CHAPTER 5: CONCLUSION	73
BIBLIOGRAPHY	75
APPENDIX A: PERMISSION LETTER I.....	82
APPENDIX B: PERMISSION LETTER II.....	83
APPENDIX C: GRADUATE RECITAL PROGRAM 1	84
APPENDIX D: GRADUATE RECITAL PROGRAM 2	85
APPENDIX E: GRADUATE RECITAL PROGRAM 3.....	86
APPENDIX F: GRADUATE RECITAL PROGRAM 4.....	87

LIST OF TABLES

TABLE 3.1 List of Yun's works related to Taoism.....	25
TABLE 4.1 Tempo markings of <i>Fünf Stücke für Klavier</i>	38
TABLE 4.2 Structure of <i>Fünf Stücke für Klavier</i> , fourth movement	42
TABLE 4.3 Structure of <i>Korean Dance Suite</i>	48
TABLE 4.4 Structure of <i>12 Preludes pour piano</i>	55

LIST OF FIGURES

FIGURE 3.1 Drawing of <i>Hauptton</i> technique, illustrated by Isang Yun.....	27
FIGURE 3.1 Description of <i>Hauptton</i> by Schmidt.....	27
FIGURE 3.1 <i>Interludium A</i> , mm.42-43	28
FIGURE 3.4 Quartett für Horn,Trompete,Posaune, und Klavier, mm. 18-20.....	29
FIGURE 3.5 <i>Piri</i> in mm.1-31	30
FIGURE 4.1 <i>Fünf Stücke für Klavier</i> : first movement	39
FIGURE 4.2 <i>Fünf Stücke für Klavier</i> : second movement in mm.1-4.....	40
FIGURE 4.3 <i>Fünf Stücke für Klavier</i> : second movement in m.1, m.13 and m.17	41
FIGURE 4.4 Small melodic and intervallic motifs in mm.1-3 and mm.6-8.....	41
FIGURE 4.5 A syncopated rhythmic motif in m.4, mm.6-9 and m.19	42
FIGURE 4.6 <i>Fünf Stücke für Klavier</i> : Rhythmic motif in second movement and fourth movement in mm.14-18	43
FIGURE 4.7 <i>Fünf Stücke für Klavier</i> : fifth movement in mm.1-2 and mm.3-4.....	43
FIGURE 4.8 <i>Fünf Stücke für Klavier</i> : fifth movement in mm.1-2 and mm.15-19.....	44
FIGURE 4.9 Seven rows in <i>Fünf Stücke für Klavier</i>	45
FIGURE 4.10 Row 1 with Matrix 1 and Row 2 with Matrix 2	46
FIGURE 4.11 <i>P'youngjo and Kyemyonjo</i>	48
FIGURE 4.12 Use of chromatic and whole tone scales, “Heaven Dance” in mm.46-49 and mm.70-73	49
FIGURE 4.13 “Heaven Dance” in mm.1-4, mm.41-45, mm.137-141, and mm.183-189	50
FIGURE 4.14 Dance rhythms, “Heaven Dance”	51

FIGURE 4.15 Grace notes, rolled chords in “Lover’s Dance” in mm.1-16	52
FIGURE 4.16 Main-tone technique in Lee’s compositional style, “Lover’s Dance” in mm.13-20	53
FIGURE 4.17 Small motifs in “Buddhist Dance”	54
FIGURE 4.18 <i>12 Preludes pour Piano</i> : Prelude I in mm.1-3	56
FIGURE 4.19 <i>12 Preludes pour Piano</i> : Prelude I in mm.37-44	56
FIGURE 4.20 <i>12 Preludes pour Piano</i> : Prelude II in mm.1-6	57
FIGURE 4.21 <i>12 Preludes pour Piano</i> : Prelude II in mm.8-11	57
FIGURE 4.22 <i>12 Preludes pour Piano</i> : Prelude II in mm.43-46	58
FIGURE 4.23 <i>12 Preludes pour Piano</i> : Prelude II in mm.47-51	58
FIGURE 4.24 <i>12 Preludes pour Piano</i> : Prelude III in mm.1-5	59
FIGURE 4.25 <i>12 Preludes pour Piano</i> : Prelude III in mm.4-10	59
FIGURE 4.26 <i>12 Preludes pour Piano</i> : Prelude III in mm.16-17 and mm.37-39	60
FIGURE 4.27 <i>12 Preludes pour Piano</i> : Prelude IV in mm.1-2	60
FIGURE 4.28 <i>12 Preludes pour Piano</i> : Prelude IV in mm.21-22, mm.55-56, mm.61-62 and mm.75-76	61
FIGURE 4.29 <i>12 Preludes pour Piano</i> : Prelude IV in mm.43-45	61
FIGURE 4.30 <i>12 Preludes pour Piano</i> : Prelude V in m.1, m.5 and m.9	62
FIGURE 4.31 <i>12 Preludes pour Piano</i> : Prelude V in mm.4-6 and mm.23-25	62
FIGURE 4.32 <i>12 Preludes pour Piano</i> : Prelude VI in mm.1-14	63
FIGURE 4.33 <i>12 Preludes pour Piano</i> : Prelude VI in mm.50-62	63
FIGURE 4.34 <i>12 Preludes pour Piano</i> : Prelude VI in m.77	64
FIGURE 4.35 <i>12 Preludes pour Piano</i> : introduction of Prelude VII	64
FIGURE 4.36 <i>12 Preludes pour Piano</i> : Prelude VII in m.8 and mm.22-28	65

FIGURE 4.37	<i>12 Preludes pour Piano</i> : Prelude VIII in mm.1-4 and mm.39-42.....	65
FIGURE 4.38	<i>12 Preludes pour Piano</i> : Prelude VIII in mm.43-46.....	66
FIGURE 4.39	<i>12 Preludes pour Piano</i> : Prelude IX in mm.10-14 and mm.25-30	66
FIGURE 4.40	<i>12 Preludes pour Piano</i> : Prelude IX in mm.15-19 and mm.38-40	67
FIGURE 4.41	<i>12 Preludes pour Piano</i> : Prelude X.....	67
FIGURE 4.42	<i>12 Preludes pour Piano</i> : Prelude X in m.13 and m.18	68
FIGURE 4.43	<i>12 Preludes pour Piano</i> : Prelude X in mm.17-18 and mm.112-124.....	68
FIGURE 4.44	<i>12 Preludes pour Piano</i> : Prelude XI in mm.1-10.....	69
FIGURE 4.45	<i>12 Preludes pour Piano</i> : Prelude XI in mm.73-79.....	69
FIGURE 4.46	<i>12 Preludes pour Piano</i> : Prelude XI in mm.1-4 and mm.103-106	70
FIGURE 4.47	<i>12 Preludes pour Piano</i> : Prelude XII in mm.1-7	70
FIGURE 4.48	<i>12 Preludes pour Piano</i> : Prelude XII in mm.8-17.	71
FIGURE 4.49	<i>12 Preludes pour Piano</i> : Prelude XII in mm.99-101	71
FIGURE 4.50	<i>12 Preludes pour Piano</i> : Prelude XII in mm.102-104 and Prelude VI.....	72

CHAPTER I

INTRODUCTION

Western music was introduced in Korea through Christian hymns in 1885.¹ The hymns and tonal harmony were first introduced to Korea through Christian missionary work by Henry Appenzeller and Horace Underwood in the 1880s.² Since then, the music of Korean composers has been influenced by a variety of factors, including Korea's own cultural and social development. Even though Western music in Korea has a relatively short history compared to that of Europe and the United States, Korean Western music shows the unique characteristic which contains the combination of Korean traditional features and Western music styles. In this way, Korean musicians have developed their own expressive language with generally-accepted rules and concepts, which reflects the cultural progress of the modern era.³

In the period of Japanese occupation (1910-1945), there were not many students majoring in music.⁴ Koreans learned to speak Japanese and sing Japanese songs under the colonial rule of the Japanese, and Korean culture and traditional music were strongly suppressed.⁵ Those who desired so could learn and perform piano, organ and voice under

¹ Choong Sik Ahn, *The Story of Western Music in Korea: A Social History, 1885-1950* (University of Michigan: eBookstand Books, 2005), 4-7.

² Donna Lee Kim, *Music in Korea: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2012), 129.

³ John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1972), 344.

⁴ Sa-hoon Chang, *HangukEmaksa* (History of Korean Music) (Seoul: Jakeun Woori, 1994), 5.

⁵ Donna Lee Kim, *Music in Korea*, 124.

the direction of missionary members on and off campus.⁶ Thus, this first young generation could not perform or study Korea traditional music and was only allowed to learn Western music. Few students studied Western music in Korea, and instead many often went out of the country to study Western music. First generation Korean composers such as In Sik Kim (1885-1962), Sang Jun Lee (1884-1948), Sa In Jeong (1881-1958), Nan Pa Hong (1897-1941), Isang Yun (1917-1995), Un Young La (1922-1993), Hoe Gab Chong (1923-2013) and Sung Jae Lee (1924-2009), influenced the development of Korean Western music and conveyed new trends of Western music to Korean musicians and audiences.⁷ These musicians learned the latest compositional techniques of Western music and focused on the stylistic modernization of Western music. They composed music with Korean themes, spirit, and characters but in new musical forms.⁸ Founded in the 1950s, the Korean Contemporary Music Society, Korean Composers Club, and Korean Music Association were established to introduce contemporary Western music in Korea.

After the Japanese occupation (1910-1945) ended, Korea has become a stable nation with improving industrial development and economic growth which allowed Korean composers the freedom to focus on Korean traditional music and to compose music in their own style. During this time while Korean composers were developing their musical identity, the modern musical trends were emerging in Europe. In the 1950s, “modern” music was performed in Korea for the first time.⁹ Many musicians and

⁶ Okon Hwang, *Western Art Music in South Korea: Everyday Experience and Cultural Critique* (VDM Verlag Dr. Muller, 2009), 56-58.

⁷ Sa-hoon Chang, *HangukEmaksa* (History of Korean Music), 50.

⁸ Choon-Mee Kim, *Harmonia Koreana : a Short History of 20th-Century Korean Music*(Seoul: Hollym International Corporation, 2011), 43.

⁹ *Ibid.*, 40.

composers studied abroad in the United State and Europe to learn new styles of modern music such as electronic music, avant-garde music, atonality, serialism, twelve-tone technique, and experimental music. Composers began to seek ways to represent the spirit and essence of Korean tradition through Western musical techniques.¹⁰ In-Pyong Cheon points out the influence of Korean traditional composition on Western Korean compositions:

Throughout the 1960s, the vitality of the newly arisen traditional music composition had a considerable influence on the world of Western music composition by Korean composers...[who] began to pursue something of the traditional music in their own compositions, and tried writing works combining traditional and Western instruments, or for traditional instruments alone.¹¹

Second-generation Korean Contemporary composers, such as Nam June Paik (1932-2006), Byung Dong Paik (b.1936), Young Ja Lee (b.1931), Jung-Gil Kim (b.1934), Suk Hi Kang (b.1934) and Young Jo Lee (b.1943), introduced the latest trends and thoughts of contemporary Western music and played a key role in the development of contemporary music in Korea.¹²

From the 1990s to the present, Korean composers such as Un Suk Chin (b. 1961), Tai Bong Chung (b.1952), U Zong Choe (b.1968), and Shin Uh Lee (b.1968) reflect a freedom to create music in an individual style and an intensive effort to combine traditional music and new musical techniques. They brought more diversity into contemporary Korean music.¹³

¹⁰ Kayungsook Lee Kim, "Traditional Music and Contemporary Piano Music of Korea" (PhD diss., American Conservatory of music, 1991), 45-46.

¹¹ In Pyong Cheon, *Changiak Kugak* (New Traditional Music), *Hanguk-ui Onul- ui Umak* (Today's Korean Music) (Seoul Korean music, 1987), 174.

¹² Choon-Mee Kim, *Harmonia Koreana: a Short History of 20th-Century Korean Music*, 49.

¹³ *Ibid.*, 7.

1.1 PURPOSE OF THE STUDY

This research studies Korean composers of three generations in order to trace the development of Korean contemporary music, including Isang Yun (1917-1995), Young Jo- Lee (b.1943), and U Zong Choe (b.1968). There are several reasons why these particular composers were chosen for this study. Yun is a well-known composer of the first generation of Korean contemporary music. His unique musical language and works show the starting point of the development of contemporary music during this time. Lee uses a variety of Korean traditional elements in his piano works, which is an important characteristic and evolution of the second generation of Korean composers. Choe creates music with a combination of influences including Western techniques and Korean traditional elements as well as influences of the first and second generation composers. In each instance, the combination of the musical style of the composer, their emphasis on piano works in their compositional output and influence of both Western and Korean traditional elements speak to their inclusion in this study. As such, this study will discuss the historical background in Korean contemporary music and include the biographical information of these composers and a brief study of their music in general. This paper will also focus on analytical studies of their piano works such as *12 Preludes pour piano* by U Zong Choe and a brief analysis of *Fünf Stücke für Klavier* by Isang Yun and *Korean Dance Suite* by Young Jo Lee. Moreover, the study will provide the musical background and characteristics of each piece, focusing on literature and cultural trends in twentieth-century Korea. This study will also show how Korean composers use traditional elements in their works and what new trends from European contemporary music have influenced

their works. The aim of this study is to introduce and to elucidate the development of Korean contemporary music in piano works by Korean composers. Furthermore, this study will aim to encourage pianists to include piano works by Korean composers in their repertoire.

1.2 METHODOLOGY

In approaching the development of contemporary music in Korea, this study will discuss historical background as well as cultural and musical trends. This study will also discuss Western musical influences, including musical form, technique, rhythm, and other musical elements. This paper will introduce these three Korean composers via a brief overview of their biographies and musical styles in general. Through analyses of three piano works by Yun, Lee, and Choe, this study will show different compositional styles of Korean composers in each generation, including character, harmonic structure, texture, technique, and Korean traditional elements. The analytical part will conclude with compositional styles of Yun, Lee, and Choe's piano works and the overall development of Korean contemporary music through these generations of composers.

1.3 NEED FOR THE STUDY

There are many studies that focus on well-known contemporary composers from Germany, France, Italy, America, Spain, and Asia. These studies focus on their compositions and the new or original musical elements they bring to the development of the Western contemporary music. Korean composers of contemporary music should be

included in these studies. The purpose of this study is to introduce the works of modern Korean composers to world-wide audiences and musicians.

1.4 LIMITATION OF THE STUDY

As mentioned earlier, the goal of this study is to examine the development of Korean contemporary music in piano works by three composers from the 1950s to the present and analyze their piano works to find Korean traditional elements, compositional style, rhythmic pattern, modes, structure, and influences. This study is also limited to providing an overview of certain instrumental works and orchestral works by Isang Yun, Young Jo Lee, and U Zong Choe. While there are other composers from each generation of Korean contemporary music, this study will only focus on the styles and works of these three Korean composers because these three composers' careers and works clearly outline the development of Korean contemporary music.

Korean contemporary composers went abroad to study in Europe and the United States and though their studies, absorbed many European and American features of Western contemporary music. Korean composers composed their music with use of new musical forms learned from the West, but also including Korean themes and spirit. Choon Mee Kim argues; "The technique and aesthetics of Western music were products of different cultural and historical backgrounds. By accepting them uncritically, however, Korean composers and musicians veered away from embracing their own background and sensibilities to focus only on stylistic modernization."¹⁴ As the three composers that this study will examine were influenced mainly by musical techniques and aesthetics of

¹⁴ Ibid., 43.

European emphasis, this study will not cover the influence of modern America music on Korean contemporary music.

1.5 LITERATURE REVIEW

The books “Music in Korea: experiencing Music, Expressing Culture” by Donna Lee Kwan, “East Asia and reception of Western music” by Kyung Chan Min, “The Story of Western music in Korea: A Social History, 1885-1950” by Choong Sik Ahn and “The history of Korea music” by Sa Hoon Chang are the main sources on the history of Korean music.

There are many biographical sources about Isang Yun and Young Jo Lee. The Film, “The Composer Isang Yun in North and South Korea” directed by Maria Stodtmeier shows the biography of Yun in North and South Korea. The article by Isang Yun by Andrew McCredie from “Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook” and the book “Isang Yun: Music on the Border” by Sin Hyang Yun illustrate Yun’s life and music. The author Yun also discusses how Isang Yun composed music combining Western and Korean traditional elements. There is a detailed biography of Young Jo Lee, “Music of Young Jo Lee” by Chong Su Hong. Hong includes a list of Lee’s works and recordings.

Previous research studies have discussed biographies and contemporary works of Isang Yun and Young Jo Lee. There are only five dissertations on Yun’s piano works and seven dissertations on Lee’s piano works. Among them, Ko Eun Lee analyzes Yun’s piano works in “Isang Yun’s Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke für Klavier* (1958) and His Later Piano Works,” and Sae Hee

Kim discusses “The life and music of I Sang Yun with an analysis of his piano works.”

Ko Eun Lee examines the Eastern philosophy and the musical bilingualism of Yun’s musical style, including the significance of *Fünf Stücke für Klavier* and the concepts and practices of his later piano works.¹⁵ Sooh Chae discusses the development of Yun’s compositional style in his piano works and chamber work and also points out Yun’s influences, his background, his style periods, and stylistic development.¹⁶

Kun Woo Kim’s dissertation on “*Korean Dance Suite* for piano by Young Jo Lee: An analysis” and Seung-Hee Lee’s dissertation on “A brief analysis of Young Jo Lee’s *Korean Dance Suite*” provides an analysis of *Korean Dance Suite* by Young Jo Lee. Kim had interviews with composer Lee and pianist Choog Mo Kang who performed Lee’s solo piano pieces, and these interviews help to understand the composer’s personal ideas about his compositions.

Unfortunately, there are limited sources of biographical information on U Zong Choe, and only one published dissertation on Choe. This dissertation mainly focuses on an analysis of U Zong Choe’s *12 Preludes pour piano*. There are only two biographical works; the first source on Choe is ebook “Composer U Zong Choe” from *Real Leader Series no. 40* by Na Rae Park and U Zong Choe. This source features Choe’s background and an interview with Choe.¹⁷ Another source on Choe is the book *Harmonia Koreana : A Short History of 20th-Century Korean Music*, written by Choon Mee Kim (Hollym

¹⁵ Ko Eun Lee, “Isang Yun’s Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke für Klavier* (1958) and His Later Piano Works” (DMA diss., University of North Carolina, 2012), 1-4.

¹⁶ Sooh Chae, “The Development of Isang Yun’s Compositional Style through an Examination of His Piano Works” (DMA diss., University of Houston, 2003).

¹⁷ Na Rae Park and U Zong Choe, *Composer U Zong Choe*, Real Leader Series no.40, (Seoul: Ridibooks, 2012), 1.

International Corporation, 2011).¹⁸ She wrote a brief summary of the development of Western music in twentieth-century Korea and characteristic features of Korean composers' works in general, including several outstanding composers of contemporary music in Korea.¹⁹ The interview with U Zong Choe has supplied important information to this study. During the interview with Choe, I asked about his musical background, compositional style, and *12 Preludes pour piano*.

1.6 ORGANIZATION OF THE STUDY

This paper will consist of five chapters, including a bibliography and appendices. Chapter one will begin with an introduction and explanation of the purpose of study, methodology, need for the study, limitations, literature review, and organization of study. Chapter two will examine the history of Western contemporary music in Korea and biographical information on Isang Yun, Young-Jo Lee and U Zong Choe, including their works and musical backgrounds. Chapter three will give an overview of characteristics of each composer's music. Chapter four will include an analysis of the piano works *Fünf Stücke für Klavier* by Yun, *Korean Dance Suite* by Lee, and *12 Preludes pour piano* by Choe. Chapter five will include a conclusion and summary of the compositional work and musical styles of these composers.

¹⁸ Choon-Mee Kim, *Harmonia Koreana*, 43.

¹⁹ Ibid., 1.

CHAPTER 2

THE HISTORY OF WESTERN CONTEMPORARY MUSIC IN KOREA & BIOGRAPHIES OF ISANG YUN, YOUNG JO LEE AND U ZONG CHOI

2.1 THE HISTORY OF WESTERN CONTEMPORARY MUSIC IN KOREA

At the beginning of Western-style music introduction to Korea, the various characteristics of Western culture were unfamiliar and new to Korean musicians and audiences. Since then, the styles of two different musical cultures have developed side by side in Korea. Thus, there are two types of Korean music in the twentieth century: *Kugak* and *Yangak*. *Kugak* is traditional music in Korea, and *Yangak* is Western music in Korea.²⁰

There are various elements of how Western society came to the fore in a short time in Korea. These influences included Christianity, new education, social reforms, occupation, and national policy.²¹ In 1885, Christianity came to Korea for the first time, and the missionaries Henry Appenzeller and Horace Underwood introduced and taught hymns to Korean congregations.²² In 1901, Franz Eckert (1852-1916), who was invited by King Kojong to train the new Imperial Military Band, taught Western music styles to members of his band; they learned music theory, sight-reading, sight-singing, composition, and how to play

²⁰ Kyung Chan Min, *Tong Asia wa Soyang Umak Ui Suyoung* (East Asia and reception of Western Music) (Seoul: Umakseage, 2008), 15.

²¹ Donna Lee Kim, *Music in Korea*, 122.

²² Kyung Chan Min, *Tong Asia wa Soyang Umak Ui Suyoung* (East Asia and reception of Western Music), 15-16.

instruments.²³ Thus, Christianity and the arrival of the missionaries in the 1880s marked the beginning of Western music in Korea. Thereafter, Korean composers started to create Western instrumental music and songs such as *Changga* (early Western-style songs), *Dongyo* (Children's song) and *Gagok* (lyrical song). These genres began during the Japanese occupation (1910-1945).²⁴ During this time Korean composers created these new genres but still retained some traditional elements; In Sik Kim (1885-1962), Nan Pa Hong (1897-1941), Sang Jun Lee (1884-1948), Sa In Jeong (1881-1958), and U Yong Bark (1883-1930) were influenced by Western church music and military band music. From the early twentieth century to present, most of the Korean composers and musicians also studied abroad in Europe and the U.S. Hong also pointed this out when describing the new directions for modern Korean music: "A new music should be built based on our thoughts and emotions and by taking advantage of both Asian and European music."²⁵

In the history of Korean contemporary music in the twentieth century, based on the different influences of Western music, composers may be divided into three generations. The first generation is from the early 1900s to 1950s. The second generation is from the 1960s to 1980s. The third generation is from the 1990s to present. Composers of the first generation used European musical materials with simple tertian tonal systems in their music. Those of the second and third generations developed a more advanced harmonic style and ventured into larger-form chamber music and orchestral works.²⁶

2.2 BIOGRAPHIES

²³ Ibid., 19-23.

²⁴ Ibid., 10.

²⁵ Jae Sung Park, "Korean Contemporary Music, a Brief History." *Sonus*, 20, (Spring, 2000): 30.

²⁶ Ibid., 31.

ISANG YUN

Isang Yun was one of the representative contemporary composers in Germany and Korea. He was a first generation composer of Korean contemporary music but was later banned from Korea. The European orchestras with whom Yun worked said “Yun was the first composer who perfectly expresses the Eastern philosophy and musical techniques in Western musical language” and characterize his music as “East Asian music combined with Western music, traditional style combined with international style, and still Korean in essence.”²⁷

Isang Yun was born in September 17th, 1917 in Sanchung, South Korea. He then moved and grew up in Tong Young, Korea, from the age of three. He could have learned Hymns and Western music from school and church.²⁸ He continued to study and compose music during the Japanese occupation (1910-1945) and the Korean War (1950-1953). He composed his first work when he was thirteen years old. This work was selected as film music for a theater in Tong Young.²⁹ In 1933-1941, he studied composition and cello in Seoul and Japan, where he built musical knowledge and composed actively. From 1947 to 1952, Yun set up the “Tong Young String Quartet,” in which he played the cello along with Hyeok Su Tak, Mo Choi and Gi Yeonh Choi and also taught music at Tong Young Women’s High School, Busan Teacher Training School, and Busan High School.³⁰ In 1956, he studied composition with Tony Aubin at the Paris Conservatory in France and also learned the 12-tone technique under Josef Rufer, who was a pupil of Schoenberg. He also learned counterpoint and fugal composition under Reinhard Schwarz-Schilling and

²⁷ Sungman Choi and Eunmi Hong, *Yun Isang eu Eumak Saegae* (Seoul: Hangilsa, 1992), 469.

²⁸ Shin-Hyang. Yun, *Isang Yun: Music on the Border* (Pajoo: Hangilsa, 2005), 38.

²⁹ Ibid., 39.

³⁰ Sungman Choi and Eunmi Hong, *Yun Isang eu Eumak Saegae*, 469.

composition under Boris Blacher at the Hochschule für Musik in Berlin, Germany in 1957.³¹ Francisco Feliciano talked about the earlier style of Yun's music:

The early compositions of Yun written before his studies in Europe were all withdrawn from circulation. These are all traditional in nature and as the reason for the withdrawal the composer said that he felt that in those early pieces he did not succeed in attaining the goal of combining elements of folk and modern music. This was probably due to his point of departure which at that time was still unclear, a stage in his musical development when every young Korean composer, being exposed to all sorts of music coming from Europe, strove to imitate the European masters. It is important to mention at this point that it was only during Yun's stay outside of his native country that he began to realize how much musical treasure lies hidden in the traditional music of Korea.³²

In 1958, Isang Yun took part in the Darmstadt Summer Courses for contemporary music and met Stockhausen, Nono, Maderna, and Cage.³³ While he was outside of his native country, he thought about the identity of his compositional style, stating:

When I came to Germany from Paris, I did not know how to start. The Darmstadt Summer Courses for modern music in 1958 threw me into confusion and I asked myself. Where am I now? Where should I go? So I started to find and consider the style of Korean traditional music. [...] I realized that the melodies of Asian music are different from European melodies. The unique characteristics of Asian traditional melodies were the beginning of my music.³⁴

In 1959, Yun graduated from West Berlin College and had successful debuts at contemporary music festivals in Bilthoven in the Netherlands and Darmstadt in Germany. At these concerts, his *Fünf Stücke für Klavier* (1958) and *Music for Seven Instruments* (1959), based on the 12-tone technique, were performed. After the premiere, the *Darmstadt Tagblatt* wrote:

³¹ Francisco F. Feliciano, *Four Asian Contemporary Composers: the Influences of tradition on their works* (New Day Publisher, 1983), 32-33.

³² Ibid.

³³ Choon-Mee Kim, *Harmonia Koreana*, 6.

³⁴ Shin-Hyang. Yun, *Isang Yun: Music on the Border*, 81-82.

The composer [Yun] strove for a combination of Korean court music, at least in its inflection, and the new Western compositional techniques ... This work is tastefully composed with delicate colors, lucid in its sound and form.³⁵

Yun tried to create a combination of the Western European 12-tone technique with “main sound technique”(Hauptklang technik), which was the basis of his musical language and general principle of composition.³⁶ Unlike many composers, he did not embrace all of the rules of twelve-tone technique but rather embraced the idea of irregularity and transposition among the pitch collections.³⁷ For example, Yun talks about the composition technique which he used in *Gasa* for piano and violin and *Garak* for piano and flute written in 1963:

As I learned from Schonberg, I used to make a serial table for each composition, and array 12 tones in this serial in various ways. But it was always just a frame to me. I sometimes used it. When a strong acoustic fantasy popped up in my head, I let it flow naturally. Although I said ‘naturally,’ I followed, of course, the strict intrinsic rules at the same time.³⁸

In 1960s, Yun’s wife and his children came to Germany from Korea, and he wrote a great number of works in Europe including orchestral works, four operas, an oratorio, and many works of chamber music such as *Symphonic Scene* (1960), *Colloides Sonores* for string orchestra (1963), *Nakyang* for chamber ensemble (1962), *Gasa* (1963), *Gayak* (1963), “Oh, Pearl in the Lotus” (1965), *Reak* (1966), etc.. These compositions consisted of a combination of East Asian and European elements.³⁹ In 1967, Yun and his wife were kidnapped by South Korean intelligence agents after he visited the North Korean

³⁵ Jiyeon Byeon, “The Wounded Dragon: an Annotated Translation of *Der verwundete Drache*, the Biography of Composer Isang Yun by Luise Rinser and Isang Yun” (PhD diss., Kent State University, 2003), 111.

³⁶ Edward Park, “The Life and Music of Isang Yun” (DMA diss., University of Washington, 2014), 7.

³⁷ Ibid.

³⁸ Shin-Hyang. Yun, *Isang Yun: Music on the Border*, 294.

³⁹ Francisco F. Feliciano, *Four Asian Contemporary Composers*, 33.

Embassy in East Berlin and also Pyongyang.⁴⁰ Yun and his wife were sentenced for spying for the North Korean regime.⁴¹ Many artists including Kunz, Ligeti, Henze, Stockhausen, Stravinsky, Karajan, and Klemperer complained and signed a petition to the South Korean government to release Yun.⁴² He was eventually released and returned to West Germany and became a German citizen in 1971. He never returned to his native country even in death.⁴³ From 1977 to 1987, Yun was a professor at the Berlin University of the Arts.⁴⁴

Yun received many awards and commendations in Germany such as the Kiel Culture Prize, the Federal Republic of Germany's Medal of Merit, Hamburg Academy's Plakete Prize, the Koussevitzky Foundation Prize, and the Goethe Medal.⁴⁵ He worked for the Free Academy of Art in Hamburg and the Berlin Academy of Arts and was an honorary member of the International Society for Contemporary Music (ISCM), which is a music organization that presents contemporary music.⁴⁶

Later, Yun was recognized as one of "56 important composers in the 20th century"⁴⁷ and the "Top five composers alive in Europe."⁴⁸ In 1995, he was chosen as one of the 30 most important composers throughout the twentieth century by Germany's

⁴⁰ Dong-shin Seo, "Isang Yun's Wife Wants Apology from Seoul," in *The Korea Times* (May 1, 2006).

⁴¹ Ibid.

⁴² Edward Park, "The Life and Music of Isang Yun" (DMA diss., University of Washington, 2014), 13.

⁴³ Dong-Shin Seo, "Isang Yun's Wife Wants Apology from Seoul," *The Korea Times*. May 1, 2006.

⁴⁴ Francisco F. Feliciano, *Four Asian Contemporary Composers*, 40.

⁴⁵ Edward Park, "The Life and Music of Isang Yun," 1.

⁴⁶ Dong-shin Seo, "Isang Yun's Wife Wants Apology from Seoul."

⁴⁷ Josep Hausler, *Musik im 20. Auflage 2* (Bremen: Jahrhundert von Schonberg zu Penderecki, 1972), 104.

⁴⁸ Dong-shin Seo, "Isang Yun's Wife Wants Apology from Seoul."

Saarbrücken broadcasting company.⁴⁹ Yun died of consumption in 1995 after being outside of his native country for 39 years.

YOUNG JO LEE

Young Jo Lee was another representative composer in Korea and one of the second generation composers in contemporary Korean music. He was born in Seoul, Korea in 1943 and grew up in a musical family. He learned piano and music theory from his father, Heung Rayl Lee (1909-1980) who was one of the well-known art song composers in Korea until age 14.⁵⁰ After that, Young Jo Lee studied compositional theory and music theory with composer Dong Jin Kim for 6 years.⁵¹ He also learned horn and clarinet while he was member of his high school band.⁵²

Lee received Bachelor's and Master's degrees from Yonsei University in Seoul and studied composition under Un Young Na, who motivated him to include traditional Korean materials in his compositions. This was a starting point when he began to use traditional elements in his compositions. He learned Korean traditional instruments with Jae Guk Jung at the Traditional Arts School of the Korean National University including the *Piri* (a kind of Korean recorder), the *Changgu* (an hour-glass drum), and the *Danso* (a Korean flute).⁵³ Lee also learned Korean traditional music theory from Jung. In 1977, he studied under Carl Orff, who was interested in Lee's *Buddhist Song for Percussion and*

⁴⁹ Edward Park, "The Life and Music of Isang Yun," 1.

⁵⁰ Kwon Wo Kim, "Korean Dance Suite for Piano by Young Jo Lee: an Analysis" (DMA diss., Ball State University, 2008), 5.

⁵¹ Young Jo Lee, *Resume Written on a Music Sheet* (Seoul: Doseochulpan Gakeunuri, 2002).

⁵² Ibid.

⁵³ Kwon Wo Kim, "Korean Dance Suite for Piano by Young Jo Lee: an Analysis," 6.

Men's Choir, and Wilhelm Killmayer at the Hochschule für Musik in Munich, Germany.⁵⁴

Lee went back to Korea in 1980 and was a faculty member of composition at Yonsei University for 7 years. From 1985 to 1987, he served in Budapest, Amsterdam, and Würzburg as a guest composer of the New Music Festival of the International Society of Contemporary Music.⁵⁵ During this time, he composed *Choyoung* (1987)⁵⁶ for his doctoral project, which contained Korean elements. He received the Chae Dongsun Composition award from the Korean Art Critic Association in 1988.⁵⁷ In 1989, Lee received his doctoral degree from the American Conservatory of Music in Chicago, Illinois.⁵⁸ After he graduated, he became chairman of the Theory and Composition Department at the American Conservatory and worked in that position from 1989 to 1994.⁵⁹ In 1994, Lee returned to Korea and was appointed Dean of the School of Music at the Korean National University until 2008 and the director of Korean National Institute for the Gifted in Arts.⁶⁰ Since 1995, many international festivals, concerts, international competitions, and conferences have invited Lee as a judge and guest artist. His opera *Whangjinie*, which was one of his honored compositions, was performed in Korea, Beijing, Tokyo, Los Angeles, Moscow, and Vietnam. He received the Chicago New Music Award, Korean Composers Association Award, Korean Association of Art Critics

⁵⁴ Young Jo Lee, "Biography," accessed December 22, 2016.
<http://leeyoungjo.weebly.com/---english.html>.

⁵⁵ Ibid.

⁵⁶ This is Lee's first opera work and reminiscent of Wagner's Operas. Korean conductor Chi Young Jung, who performed the work, said "It has the style of Wagner's but also has Korean traditional color."

⁵⁷ Young Jo Lee, "Biography," accessed December 22, 2016.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

Award and Na Pa Music Award from the Na Pa Hong commemoration in 2015.⁶¹ He is currently chairman of the Board of Directors of the Korea Arts and Culture Education Service, supported by the Ministry of Culture and Sports in Korea.

U ZONG CHOE

From the 1990s to the present, there are many Korean composers who actively compose and perform and serve to introduce the Korean style of contemporary Western music in Korea, Asia, Europe and the U.S. As one of these third generation composers, U Zong Choe represents contemporary Korean music and is active in current Korean music.

Choe was born in September 16th, 1968 in Seoul, Korea and grew up in an ordinary family. His mother enjoyed listening to Classical music on the radio and Choe was exposed to Classical music as a result. He then learned piano and violin when he went to elementary school. He tried to apply to the Yeowon Arts middle school though he eventually went to a traditional middle school because of his family circumstances.⁶² When Choe was entering high school, he applied to the Seoul Arts High School to pursue music. Cho said, “I was keen on studying music. My mother agreed but my father opposed strongly. So I secretly prepared an audition for the Seoul Arts High School.”⁶³ After his acceptance, he studied composition at the Seoul Arts High School. From 1987 to 1991, he studied composition and theory of music at Seoul National University with Byung Dong Paik (b. 1936) and Suk Hi Kang (b. 1934)⁶⁴ During his time as an

⁶¹ Ibid.

⁶² Na Rae Park, U Zong Choe, Composer U Zong Choe, *Read Leader Series No.40*, 1-2.

⁶³ Ibid.

⁶⁴ Byung Dong Paik (b. 1936) and Suk Hi Kang (b.1934), were second generation composers in contemporary Korean music. They were I Sang Yun’s pupils and followed Yun back to Germany after he

undergraduate student, Choe was more interested in performing violin than composing music and struggled with composition. In 1989, he received a first prize for composition from the Dong-A music competition. His father eventually accepted his musicianship, and Choe became more interested in composing. Choe said:

Preparing for the Dong-A music competition was the first time I started composing music seriously. I kept writing music for the whole semester of the second half of junior year. I first felt that the composition was exciting. And, I had a good result for short term so I thought ‘I can do it.’ Therefore I studied hard until I graduated.⁶⁵

From 1991 to 1995, Choe studied composition with Boguslaw Schaeffer and Franz Zaunschirm at the Mozarteum in Salzburg. During his struggle to determine his future as a composer, Choe accidentally saw a play while visiting in Korea and found the turning point of his musical career. After he watched the play, “Babo Gaksi,” by the director Yoon Taek Lee, Choe realized he wanted to do musical drama and followed this path in the future.⁶⁶ Since 1994, he has worked with the Director Yoon Taek Lee and his street theater troupe “Yon-Hee Dan”.

Choe learned composition and music theory under Emmanuel Nunes at the Conservatoire National Supérieur de Musique de Paris from 1995- 1998. He composed various works of music such as operas, instrumental music, musical comedy, music dramas, etc. His works have been performed at various festivals such as the Gaudeamus Muziekweek in Netherlands in 1996 and in 1999, the ISCM World Music Days in

was released from imprisonment. Yun had a strong impact on Paik’s music style as Paik explained for his biography in *Contemporary Composers*:

I compose music alone in the style that is my own. My style comes from Western music, hence drawing tight musical structures is important to me ... I may start with Western structures, but my upbringing and consciousness is Korean. Thus, my national identity is stamped on my music, primarily through the use of melody. (Paik, in Morton and Collins, eds, 1992: 719.)

As mentioned above, Paik went on to teach Choe; therefore, this is an example of generational influence.

⁶⁵ Na Rae Park, U Zong Choe, “Composer U Zong Choe.” *Read Leader Series No.40*, 3-4.

⁶⁶ *Ibid.*, 4-5.

Manchester in 1998, the Contemporary Music Days in Bacau in 2003, the Festival “Aspekte Salzburg” in 2004, the Festival Metamorphose au lac de Brienz in 2004, den Internationalen Ferienkussen in Darmstadt in 2004, the Asian Pacific Weeks Berlin in 2005, and the St. Gellert Festival in Szeged in 2009, etc. From 2001 to present, he has been a professor of composition and theory of music at Seoul National University and artistic director of the Ensemble Tongyeong International Music Festival (TIMF).⁶⁷

⁶⁷ Ensemble TIMF is an ensemble in Tongyeong International Music Festival. It was established in 2001 with the goal of creating a major performance ensemble as a key representative of Korea and an ambassador of the Tongyeong International Music. Young musicians who are part of the Ensemble engage in intense activities in and outside of Korea. Accessed October 7, 2016, www.timf.org/ensemble.

CHAPTER 3

AN OVERVIEW OF CHARACTERISTICS OF ISANG YUN, YOUNG JO LEE, AND U ZONG CHOE'S MUSIC

3.1 THE CHARACTERISTICS OF ISANG YUN'S MUSIC

Isang Yun composed more than one hundred works during his life. Yun explained his composition style:

I write music intuitively. [...] I do not write melody or theme, do not need musical material and do not make it to be lengthened or reduced. I need musical flow.⁶⁸

In other words, Yun wanted his music to be not theoretical or rational but rather wanted it to be intuitive and easily understood. Elmar Budde, who served at the Berlin Hochschule für Musik with Yun, talked about Yun's composition style:

Yun's music contains autonomous definition. But this autonomous definition is directly related to experience, motivation, political phenomenon, verbalizable title, and contains inseparable relationship. Music to him is always visualized as part of the whole universe and realistic experience at the same time.⁶⁹

From 1958 to 1960, he was influenced by the serial music of Arnold Schoenberg and the post serial ideas of the Darmstadt Summer Courses, so his compositions were also based on twelve-tone technique and the avant-garde style. From 1961, he developed an individual style with combinations of Eastern and Western musical elements, expressive devices and aesthetic characteristics in his compositions including *Loyang* (1961), *Gasa*

⁶⁸ Rainer Sachtleben and Wolfgang Winkler, "Gespräch mit Isang Yun," in *Der Komponist Isang Yun*, (Auflage, Munchen, 1997), 293.

⁶⁹ Elmar Budde, "Über Isang Yun," in *Ssi-ol, Almanach 1998/99, Internationale Isang Yun Gesellschaft* (Berlin: Internationale Isang Yun Gesellschaft, 1999), 10.

(1963), *Garak* (1963), *Om mani padme hum* (1964), *Reak* (1966), etc.⁷⁰ Yun explained his own musical style as follows:

I mastered and created my own style; I began to express Eastern tradition in my music. In fact, I have never given up my tradition in my music.⁷¹

Yun's career reflects the characteristic of his early works, the philosophy of Taoism, *Hauptton* technique, *Hauptklang*, and the use of Korean traditional elements in his composition.

THE CHARACTERISTIC OF YUN'S EARLY WORKS

The first generation of contemporary Korean contemporary composers was interested in modern Western compositional techniques such as twelve-tone and atonal styles.⁷² Composers began to write music with Korean themes, spirit, and character but using contemporary Western forms. As part of this first generation, Isang Yun was influenced by Western contemporary music such as serialism and avant-garde music. In Yun's early compositions, he used structures based loosely on twelve-tone technique. For example, his *Fünf Stücke für Klavier* (1958) and *Music for seven instruments* (1959) were written with twelve-tone technique. He also used Klangfarbenmelodie technique⁷³, which Schoenberg developed, in the second movement of *Music for seven instruments* (1959).⁷⁴ He continued to utilize the serial compositional style from 1958 to 1960.⁷⁵ He also studied

⁷⁰ Ibid., 27-28.

⁷¹ Isang Yun, *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser*, Volume 7 of Minsokwon Korean Studies Series (Seoul: Minsokwon, 2010), 95.

⁷² Joo Won Kim, "The Development of Contemporary Korean Music with Emphasis on Works of ISang Yun" (DMA diss., Ohio State University, 2011), 17.

⁷³ A term meaning that pitches move from one instrument to another instrument with continuity and logic. Schoenberg and Webern used this technique in their music. Denis Dion, "Konzert" (DMA diss., University of Southern California, 1987), 1

⁷⁴ Yong Dae Yoo, "Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets," (DMA diss., Louisiana State University 2000), 19.

⁷⁵ Sungman Choi, *Yun Isang eu Eumak Saegae* (Seoul: Hangilsa, 1992), 473.

in Europe where he attended the Darmstadt Summer Courses and met numerous avant-garde composers.⁷⁶ During this time, Yun went to John Cage's presentation on aleatoric music and Yun was inspired to think about his own artistic identity⁷⁷:

I was fascinated by John Cage's experiments, an immense spectrum of new possibilities, but I was very confused as well. I had to ask myself-Where do I stand and how should I proceed? Should I compose as radically as these others in order to secure a place for myself in the avant-garde? Or should I go my own way following my Asian musical heritage? It was an important decision for me.⁷⁸

After Yun defined his artistic identity, he tried to develop a compositional style that reflected his Asian musical heritage. During the 1960s, Yun created his own compositional technique that fused Eastern and Western musical elements.

THE PHILOSOPHY OF TAOISM

Yun composed his works with the theoretical ideas of Taoism in mind and he talked about how he admired and was influenced by the philosophy of Taoism, stating:

I grew up under the influence of the mysticism of Taoism and Buddhism, and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism or Buddhism, or based on the related legends...⁷⁹

Robert Provine states: "Taoism addresses issues of life which are based on nature and individual, human minds and physical selves, vitality, creativity and longevity. Music is discussed as a communicative link between humans and nature, one innocent of artifice

⁷⁶ See Chapter 2.

⁷⁷ See Chapter 2.

⁷⁸ Luise Rinser, *Der verwundete Drache: Dialog Über Leben Und Werk des komponisten*, (N.p.: S. Fischer Verlag, 1977), 71.

⁷⁹ Seo Kyung Kim, "Integration of Eastern and Western music: an Analysis of Selected Flute Works by Korean Composer, Isang Yun" (DMA diss., University of Cincinnati, 2003), 12.

and artificiality.”⁸⁰ According to Wing-Tsit Chan, who is a specialist on Chinese philosophy, Tao is the development of self-transformation which relates all things in nature.⁸¹ Taoism theorizes existence with two elements such as Yin and Yang. Yin includes negative things such as darkness, water, death, moon, cloud, passivity, weakness, etc., and Yang includes positive things such as light, fire, life, sun, activity, strength, creation, etc.⁸² The use of the contrasting concepts of Yin and Yang, which are balanced when placed together, derives all creation in the universe.⁸³ Chou Tun-Yi (1017-1073) who is a Chinese philosopher, talked about Yin and Yang of Taoism:

The supreme ultimate through movement produces the Yang. This movement, having reached its limit, is followed by quiescence, and by this quiescence, it produces the Yin. When quiescence has reached its limit, there is a return to movement. Thus movement and quiescence in alteration, become each the source of the other.⁸⁴

Most of Yun’s compositions were based on the theoretical concepts of Yin and Yang. In addition, he composed his works with the theoretical ideas of *Jeong Jung Dong*, another principle of Taoism. *Jeong Jung Dong* indicates that all things keep moving, such as the earth, stars, and sun.⁸⁵ After Yun became a follower of Taoism, his music exhibited the influence of this philosophy.⁸⁶

⁸⁰ Woskin Kenneth De, “Chinese Philosophy and Aesthetics,” *Music Online: The Garland Encyclopedia of World Music* 7, http://search.alexanderstreet.com/view/work/bibliographic_entity (accessed December 30, 2016).

⁸¹ Wing-Tsit Chan, *A Source Book in Chinese Philosophy* (Princeton, NJ: Princeton University Press, 1963), 260-263

⁸² Ibid.

⁸³ Ko Eun Lee, “Isang Yun’s Musical Bilingualism,” 16.

⁸⁴ Yu-Lan Fung, *A History of Chinese Philosophy* (Princeton: Princeton University Press, 1952), 435.

⁸⁵ Ibid.

⁸⁶ Ko Eun Lee, “Isang Yun’s Musical Bilingualism,” 16.

Table 3.1 List of Yun's works related to Taoism

Composition	Year
<i>Colloides sonores</i>	1961
<i>Loyang</i>	1962
<i>Der Traum des Liu-Tung</i>	1965
<i>Die Witwe des Schmetterlings</i>	1966
<i>Shao Yang Yin</i>	1967-1968
<i>Images</i>	1968
<i>Riul</i>	1968
<i>Vom Tao</i>	1972-1982

Hauptton

Based on these theoretical ideas of Taoism, Yun developed the *Hauptton* technique, which he then used in most of his works.⁸⁷ Author Andrew McCredie defines Yun's own technique (*Hauptton*) with the philosophy of Taoism:

The East Asian music philosophy and aesthetics associated with Taoism and fundamental to the compositional principles and practices of Yun emphasized the role of the individual tone, or principle tone, as opposed to a series of fixed pitches in preordained melodic, harmonic, or serial relationship as in Western music. The pitch and location of the individual tone was not fixed but approximate, the tone itself having variable characteristics. The further extension of this principle, the phenomenon of the *Hauptton* and its emergent technique was an embodiment of the Yin and Yang polar pairs.⁸⁸

Hauptton technique is one of Yun's own unique and important compositional techniques, which he developed after he found his identity and musical heritage in the Darmstadt

⁸⁷ Ju-Hee Kim. "Multicultural Influences in the Music of Isang Yun as Represented in His Concerto for Flute and Small Orchestra" (DMA diss., University of Alabama, 2009), 30.

⁸⁸ Andrew McCredie, *Music of Twentieth-Century Avant-Garde: Isang Yun (1917-1995)* (Greenwood Press, 2002), 588-589.

Summer Courses. *Hauptton* technique is not only related to the philosophy of Taoism but also integrates the combination of Eastern and Western musical elements.

According to a conversation with Luise Rinser, Yun claims that “In Western music, the individual tone is music only when the individual tone belongs to the whole group of notes either harmonically or vertically. Single tones can be abstract relatively, but they should be heard as larger collections of tones.”⁸⁹ This is a significant difference from Eastern music, where individual notes have greater importance than collections of notes. Yun states:

I have mentioned several times that the tone of the West is like a liner pencil, while Asian tone is like a stroke of a brush: thick and thin, and not even straight. The notes carry the possibility of the flexible form. [...] In the West, the tone pitches must be tuned so that the harmony sounds pure. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a note itself has a flexible movement while it is sounding, and if the note appears in complex texture, then this one is a whole cosmos. The single tone is manipulated in various ways, music can generally sound twelve or even fifteen seconds long, while the length of a European tone is comparatively very short.

Thus, Yun discusses different aspects of Eastern and Western music and created his *Hauptton* technique to amalgamate elements of Eastern and Western music in his compositions.

Yun’s *Hauptton* technique is the use of long-held individual tones with ornamentation such as wide vibrato, trills, glissandi, grace notes, appoggiaturas, rhythmic figurations, and dynamic changes. The ornaments embellish the sustained *Hauptton* tones such as single notes, chords, or clusters. Yun states, “My notes always gain preparation

⁸⁹ Sungman Choi, *Yun Isang eu Eumak Saegae*, 473

notes and then settle down. As it repeats, musical vitality occurs.”⁹⁰ Thus, the main tone cannot be a structural tone by itself and needs to be supported by the ornamentation. In Figure 3.1, the concept of *Hauptton* technique is illustrated by Yun’s drawing. Yun said, “Christian Martin Schmidt pointed out my *Hauptton* technique accurately. The concept of *Hauptton* technique is not a particular element to create a piece note by note. It is a fundamental element of my musical language and is also a universal principle of my compositional style. This compositional style is based on the sound of Asian music and when it gets its structure, it becomes an atonal style in Western music.”⁹¹ Schmidt described three characteristics of *Hauptton* in Figure 3.2.

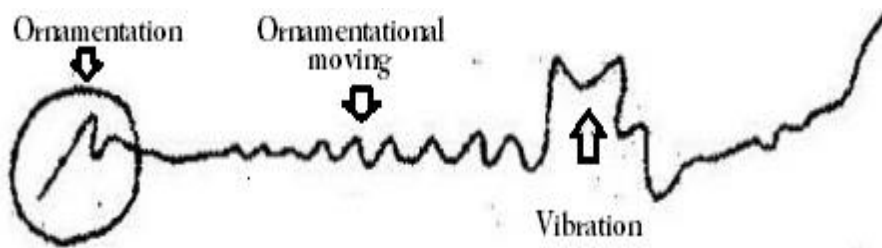


Figure 3.1 Drawing of *Hauptton* technique, illustrated by I Sang Yun⁹²

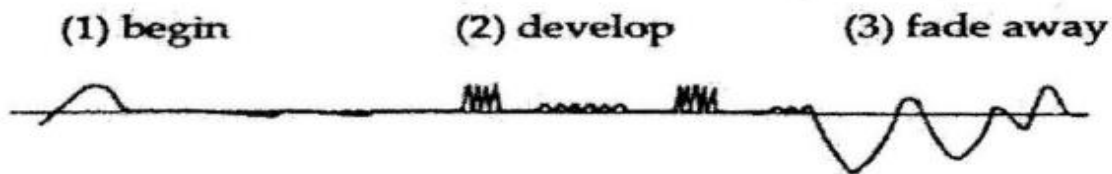


Figure 3.2 Description of *Hauptton* by Schmidt⁹³

⁹⁰ Isang Yun, “Über meine Musik,” in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer, 2nd ed. H.Y. Park (Munich: edition text+kritik, 1997), 297.

⁹¹ Su Ja Lee and Isang Yun, *My husband Isang Yun* (Seoul: Changbi, 1998), 226-227.

⁹² Shin Hyang Yoon. *Isang Yun’s Music at the Boundary*, 283.

⁹³ Daewook Kim, “The Integration of Western Techniques with East Asian Philosophies in I Sang Yun’s *Quartett Fur Horn, Trompete, Posaune und Klavier*,” (DMA diss., University of North Texas, 2013), 12.

Yun used *Hauptton* technique in his *Interludium A* (1982). From mm.42-43 (Figure 3.3), *Hauptton* tone A is sustained and is embellished with trills, grace notes, appoggiatura, and dynamic changes.



Interludium A by Isang Yun

© Copyright 1982 by Bote & Bock Musik-Und Buhneverlag GmbH & Co.

Reprinted by permission

Figure 3.3: *Interludium A*, mm. 42- 43

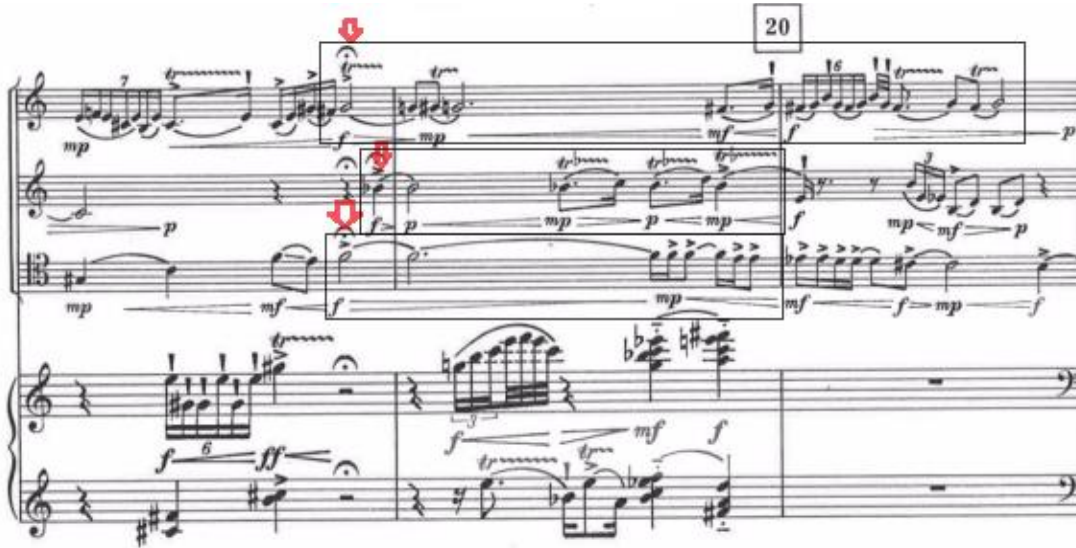
Hauptklang

Hauptton technique was then expanded to contain structural sonorities consisting of more than one instrument in Yun's large ensemble works or orchestral works, which he called *Hauptklang* technique. This technique was influenced by the orchestral textures of Ligeti and Penderecki's music.⁹⁴ Mostly found in Yun's quartets, the *Hauptklang* technique takes place when each instrument plays independent *Hauptton* notes. These

⁹⁴ Young Chae Kim, "Cultural Synthesis in Korean Musical Composition in the Late Twentieth Century: an Analysis of Isang Yun's *Reak* for Orchestra" (PhD diss., Kent State University, 2006), 55.

Hauptton come in at synchronous times with various instruments, but each instrument plays *Hauptton* on different beats.⁹⁵

For example, Yun used *Hauptklang* technique in his *Quartett für Horn, Trompete, Posaune, und Klavier* (Figure 3.4). There are three *Hauptton* at play with different instruments and starting on different beats.



Quartett für Horn, Trompete, Posaune und Klavier by Isang Yun
 © Copyright 1992 by Bote & Bock Musik-Und Bühnenerlag GmbH & Co.
 Reprinted by permission

Figure 3.4 Quartett für Horn, Trompete, Posaune, und Klavier, mm.18-20

Yun describes *Hauptklang* below.

Hauptklang technique enables combinations of various materialized movements, and therefore it becomes musical language and makes objective, or at least, an intersubjective comprehension possible.⁹⁶

⁹⁵ Daewook Kim, “The Integration of Western Techniques with East Asian Philosophies in I Sang Yun’s *Quartett Für Horn, Trompete, Posaune und Klavier*” (DMA diss., University of North Texas, 2013), 14.

⁹⁶ Su Ja Lee and Isang Yun, *My husband Isang Yun*, 229.

THE USE OF KOREAN TRADITIONAL ELEMENTS

Yun used various Korean traditional elements such as non-Western instruments, Korean titles, various types of novel glissandi, pizzicato, crescendi and types of vibrati, repetition or variation of a small motive, the oscillation and “whirling” around a single tone, imitation of timbre, and traditional rhythms in his compositions. For example, his *Gasa* (1963), *Garak* (1963), *Sim Tjong* (1971/72), *Piri* (1971), *Sori* (1988), *Nore* (1964), etc., have Korean traditional titles and rely on these elements.⁹⁷ In Figure 3.5, Yun used oboe to imitate the piri, which is made of a slender bamboo tube with seven holes in front and an eighth-hole on the back near the case of the reed.

Für Georg Meerwein

Piri

für Oboe solo

Isang Yun (1971)

Interpretationsvorschlag des 4. Teils
von Georg Meerwein

The musical score for 'Piri' is written for oboe solo. It begins with a tempo marking of a quarter note equal to approximately 60 beats per minute. The first staff contains a series of notes with dynamic markings of *f*, *mp*, *f*, *p*, and *pp*. The second staff continues with *f*, *pp*, *f*, and *p*. The third staff features *p*, *mp*, *p*, *f*, and *mf*. The fourth staff includes *pp dolce*, *mp*, *p*, *mp*, and *p*. The notation includes many slurs, accents, and glissandi, characteristic of Yun's style.

Piri für Oboe solo by Isang Yun

© Copyright 1971 by Bote & Bock Musik-Und Bühneverlag GmbH & Co.

Reprinted by permission

Figure 3.5 *Piri* in mm.1-31

⁹⁷ *Gasa* means lyric, *Garak* means melody, *Piri* is one of the Korean traditional instruments, *Sim Tjong* is the name of a Korean traditional fairy tale, *Sori* means sound, and *Nore* means sing in Korean.

Yun put the symbol of a circled x to indicate a rolling note which needs to be played with strong lip pressure as one note gradually changes to the next note.⁹⁸

These examples clarify the influences of Western music in his early works, the philosophy of Taoism, *Hauptton* technique, *Hauptklang*, and the use of Korean traditional elements in his compositional style. These characteristics also represent the balance and combination of Eastern and Western musical elements in Yun's music. In chapter 4, his *Fünf Stücke für Klavier* (1958), which is further evidence of these compositional characteristics, will be discussed as well.

3.2 THE CHARACTERISTICS OF YOUNG JO LEE'S WORKS

Young Jo Lee composed more than 100 works including orchestral works, chamber music, solo instrumental works, piano works, works for choir, concerti and operas. His music has been performed by well-known Korean choirs, singers, instrumentalists, ensembles and orchestras.⁹⁹

Lee followed the compositional style of first generation composers such as I Sang Yun, Un Young Na, etc. His music contains a combination of Eastern and Western musical elements. As Lee studied with Un Young Na, he was influenced by the philosophy of Na's musical identity; Na focused on the use of native elements rather than contemporary elements and used Korean traditional elements along with other Asian style characteristics in his music. Na's compositional style largely contributed to Lee's compositional style. Author Chong Su Hong said, "Young Jo Lee continued to compose

⁹⁸ "Rolling note" is Yun's own term describing a unique sound. Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works," 28.

⁹⁹ Hyo Jung Song, "A Study and Performance Guide to Selected *Nori* Compositions for Piano by Young Jo Lee" (DMA diss., University of Cincinnati, 2016), 9.

his own music where his teacher Na's composition stops. Lee used the styles of cluster music and electronic music in his compositions, but is reminiscent of Na's music."¹⁰⁰ In

Hyo Jung Song's interview with Lee, he said:

I went to Germany at the age of thirty-four. Before I went abroad, I already had my own ideas and language about musical style. I learned how to modernize my compositional techniques when I studied in Germany and America. I have been very interested in Korean traditional music since I was little, just as I like kimchi and some other Korean foods.

Lee used Western elements, but he combined them with his own unique style. For example, Lee's modulation technique seems to be influenced by Max Reger's (1873-1916)'s modulation technique, but Lee used it in various instances that contain tonality, atonality, and electronic music.¹⁰¹

In most of his compositions, Lee used Korean traditional elements such as dance rhythms (*Changdan*), folk tunes, modes, traditional instrumental sounds, and literary influences. His works were categorized within three periods: the 1970s-1980s period consisted mainly of vocal works including choral works; the 1980s-1990s period consisted of chamber music; the 1990s-2000s period consisted of opera and orchestral music.¹⁰² Lee used not only Korean traditional dance rhythms but also shifting meters, shifting accents and frequent changes of mood. He states "Most of my piano pieces are based on atonal music using lots of second degrees, pentatonic scales, and added notes to create dissonance."¹⁰³ According to an interview between Kun Woo Kim and Young Jo Lee, Lee likes to use semitones to form a special color in his piano works because of the

¹⁰⁰ Chong-Su Hong, *Music of Young Jo Lee*, (Seoul: Taesong, 2012), 13-15.

¹⁰¹ Ibid., 15-17.

¹⁰² Young Jo Lee, interviewed by Hyo Jung Song, "A Study and Performance Guide to Selected *Nori* Compositions for Piano by Young Jo Lee," 9.

¹⁰³ Kwon Wo Kim, "Korean Dance suite for Piano by Young Jo Lee," 141.

dissonance of the semitones.¹⁰⁴ The use of semitones creates different tuning systems combining Western music and Korean traditional music, as Lee said:

Korean traditional music uses the *Sambunsonikbob*¹⁰⁵ tuning system while Western music uses the well-tempered tuning system. I used to think that the piano was subject to Western music. However, today, it is an international instrument. Thus, I make an international language by using Western forms and instruments infusing Korean idioms.¹⁰⁶

Lee created his own musical language with Western compositional elements and Korean traditional elements in his compositions. He also wanted to embrace tonal music, Korean traditional music, and twentieth century avant-garde music within his compositions. This blending of these three elements is characteristic of his music. Lee further states:

It is not easy to say in few words what music means to me. For me, composing is a free artistic way to express myself. It is so fundamental and the best means of communication between me and the outside world. I have grown up and developed through music as a person as well as a composer every day. In terms of my own musical styles and aims, I would like to integrate our Korean traditional elements into Western musical language naturally. I do wish that Korean musicians continue to perform, respect, and write (as composers) our Korean music in many different forms, so that we can present Korean spirit and identity to the world through music.¹⁰⁷

Further evidence of Lee's compositional style in his *Korean Dance Suite* (1998) will be analyzed and discussed in chapter 4.

¹⁰⁴ Ibid., 140.

¹⁰⁵ *Sambunsonikbob* is Korean turning system which the central tone is established on the string instrument, other tones are produced by frequencies when one places one's finger on the node of 1/3 of the distance of the length of the played strings.

¹⁰⁶ Ibid.

¹⁰⁷ Young Jo Lee, interviewed by Hyo Jung Song, "A Study and Performance Guide to Selected *Nori* Compositions for Piano by Young Jo Lee," 9.

3.3 THE CHARACTERISTICS OF U ZONG CHOE'S WORKS

U Zong Choe composed a range of more than 40 compositions including chamber music, operas, musical theater, solo piano and instrumental pieces with a wide variety of style and aesthetic perspectives.

In an interview with Hyang Suk Lee, Choe talked about the meaning of composition in his work:

People often say, "When you go to a street or a metro station in a foreign country, you can hear sounds that are unique to that country." It is important that the sounds we hear from our daily lives dominate people's ears. [...] Improving general musical culture in a community is done not by performing a certain great musician's works but by making sounds of daily circumstances. I think that "composition" is composers creating sounds of circumstance or atmosphere.¹⁰⁸

In other words, composition of contemporary music for Choe means increasing expressive possibilities of sound. He pursued natural sounds and worked to express them to his audience so that they would hear the sounds the same way he did in his music.¹⁰⁹

According to an interview by Song E Kim with Choe, his compositional style was influenced by Byung Dong Beak, Seok Hee Kang, Isang Yun, Eun Suk Chin, Boguslaw Schaeffer, Franz Zaunschirm, and Emmanuel Nunes, who were Choe's teachers (except Yun). Choe states:

When I was undergraduate student, I studied Yun's music. When I was in Germany, I met with Yun once when he was lying in bed before his death. I received Yun's guidance and still cannot forget Yun's words that are so intense and unforgettably influential. I was inspired by the importance of customary organization of composition.¹¹⁰

¹⁰⁸ U Zong Choe, interviewed by Hyang Suk Lee, "An Analytical Study on U Zong Choe" (DMA diss., Sejong University, 2014), 10.

¹⁰⁹ Ibid.

¹¹⁰ U Zong Choe, interviewed by Song E Kim, August 31, 2016.

Choe was also affected by contemporary composers such as Alfred Schnittke (poly-stylistic technique), György Kurtág (pupil of Darius Milhaud and Olivier Messiaen), Morton Feldman (indeterminacy music), Luigi Nono (avant-garde music), Steve Reich (minimalism), Olivier Messiaen (serialism and Catholicism), Luciano Berio (electronic music), György Ligeti (avant garde), and Giacinto Scelsi (post-modern).¹¹¹ Choe also said, “My music style was also created from classical music, popular music, films, literature, philosophy, theater, and art.”¹¹²

Although he has many influences, Choe’s music is mostly based on polyphonic music of the twelve to sixteenth centuries, minimalism, and Korean traditional music.¹¹³ He also mentioned that he used elements of film and popular music in his works. In most of his works, he used contrapuntal technique combined with Korean traditional materials. His *San* (1999) for piano, percussion and six instruments, *Salmos* (2000) for four singers, *Woodwind Quinte* (2001), *Im Himmel gegraben* (2009) for string quartet, and *Anak* (2013) for geomungo¹¹⁴ and percussion are composed with Korean traditional elements.

When a musical motif came into his mind, he attempted to notate the motif immediately in order to be able to access it and arrange it into a larger work. For example, his *12 Preludes pour piano* was composed with the use of small musical ideas, which came into his mind randomly.¹¹⁵ Choe created many instrumental works to show his candid desires and emotions as well as current circumstances.¹¹⁶ His recent compositions

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ U Zong Choe, interviewed by Song E Kim, August 31, 2016.

¹¹⁴ Geomungo is Korean traditional stringed musical instrument.

¹¹⁵ Ibid.

¹¹⁶ “Biography,” As stated in a letter from U Zong Choe, MD, in August, 2016...

indicate research of European polyphony and Korean traditional music as well as reveal his strong passion for musical theatre and musical comedy.¹¹⁷

Choe will continue to write many more works and plans to work hard to promote Korean contemporary music in various fields including composing a directory of musical drama and musical comedy, and as a professor of composition in Korea. In chapter 4, Choe's compositional style will be discussed further in his *12 Preludes pour piano*.

¹¹⁷ Choon-Mee Kim, *Harmonia Koreana*, 111-112.

CHAPTER 4

ANALYSES OF PIANO WORKS:

Fünf Stücke für Klavier BY I SANG YUN, *Korean Dance Suite* BY YOUNG JO LEE,
AND
12 Preludes pour piano BY U ZONG CHOE

As mentioned earlier, Chapter 4 will contain an analysis of three piano works: *Fünf Stücke für Klavier* by I Sang Yun, *Korean Dance Suite* by Young Jo Lee, and *12 Preludes pour piano* by U Zong Choe. Each piano work is an important resource for understanding and realizing each composer's musical language. *Fünf Stücke für Klavier* and *Korean Dance Suite* were chosen as Yun and Lee's styles in these works show the fusion of Western and Korean traditional elements. *Fünf Stücke für Klavier* was Yun's first composition so this study shows the starting point of his compositional style in this work. *Korean Dance Suite* shows distinct characteristics of Lee's musical style, in which strongly influenced by Korean traditional elements. This paper will also focus on Choe's work and introduce an analysis of his *12 Preludes pour piano*.

4.1 *Fünf Stücke für Klavier* BY ISANG YUN

Fünf Stücke für Klavier was composed in 1958, while Yun was studying composition under Boris Blacher at the Berlin Hochschule für Musik in Germany. Yun successfully made his debut as a contemporary composer in Germany in 1959 with this

piece, which is a systematic and formative work.¹¹⁸ His early works from 1958 to 1960 were composed with twelve-tone technique while he was influenced by Josef Rufer, a former student of Schoenberg.¹¹⁹ Yun used various tone rows in each movement of *Fünf Stücke für Klavier*:

I used the same row for the first and third movements. The other movements use different rows. In the second movement, I took a row of Schoenberg's and used it for the movement. Schoenberg had this row in mind for many years, but never had a chance to use it in his composition.¹²⁰

Although Yun has European influences, there are also distinctly Korean characteristics in his work.¹²¹

Fünf Stücke für Klavier is a set of five small pieces and is based on twelve-tone technique.¹²² The length of each piece in *Fünf Stücke für Klavier* is two minutes or less in various tempo markings (Table 4.1). Yun used mirroring rhythmic patterns and also a broad dynamic range from *pp* to *fff* to create musical colors and effects in each movement.

Table 4.1 Tempo markings of *Fünf Stücke für Klavier*

Movement	First	Second	Third	Fourth	Five
Tempo	Adagio, grazioso	Andantino, espressivo	Allegro moderato	Allegro	Allegretto

The first movement of *Fünf Stücke für Klavier* is improvised freely without time signatures or bar lines. Yun used fermatas to divide five episodes as well as tempo changes, dynamic changes and ascending and descending motion (Figure 4.1).

¹¹⁸ See chapter 2.

¹¹⁹ See Chapter 3.

¹²⁰ Isang Yun, interviewed by Myeong Suk Park, "An Analysis of Isang Yun's Piano Works: a Meeting of Eastern and Western Traditions" (DMA diss., Arizona State University, 1990), 113.

¹²¹ Ibid.

¹²² See chapter 3.

I

Adagio, grazioso

P *mf* *ff* *ff*

19 8 3

Andante

pp *mf* *accel.* *ff*

ritorno (andante) *p* *a* *a*

pp *poco rall.* *mf* *a tempo* *rit.* *ppp*

Fünf Stücke für Klavier by Isang Yun

© Copyright 1958 by Bote & Bock Musik-Und Buhneverlag GmbH & Co.

Reprinted by permission

Figure 4.1 *Fünf Stücke für Klavier*: first movement

The second movement uses a quarter note as the base beat in 1/4, 3/4, 4/4 and 5/4 time signatures (Figure 4.2) and is a more lyrical and expressive movement. Yun used alternating textures of two and three voice with rhythmic density here.



Figure 4.2 *Fünf Stücke für Klavier*, second movement in mm.1-4

The ‘Andante’ tempo marking changes to ‘Allegretto’ in m.13 until ‘Andante’ comes back in m.17; this tempo change seems to signify contrasting sections in ternary form (Figure 4.3). Yun utilizes a tone row in the second movement, which is influenced by characteristic of a row of Schoenberg: it is segmental invariance.¹²³ He also used small melodic and intervallic motifs which contain minor thirds and minor second in m.1-4 and m.6-8, (Figure 4.4) and a syncopated rhythmic motif ♩ ♩ ♩ (Figure 4.5) several times in this movement. These motives are used in inversion, transposition or retrograde, with frequent rhythmic alternation.

¹²³ Sae Hee Kim, “The Life and Music of Isang Yun with an Analysis of His Piano Works” (DMA diss., University of Hartford, 2004), 40.



Figure 4.3 *Fünf Stücke für Klavier*, second movement in m.1, m.13, and m.17



Figure 4.4 Small melodic and intervallic motifs in mm.1-3, mm.6-8



Figure 4.5 A syncopated rhythmic motif in m.4, mm.6-9, and m.19

In the third movement, Yun used mixed meters (3/8, 5/8, 4/16, 5/16, etc.) and a wide range of registers. He also utilized tone rows, which are related to the first row in the first movement.

The fourth movement has five sections in rondo form, which are divided not by thematic material, but by rhythmic structure (Table 4.2). Yun employed a rhythmic motif, which is based on the rhythmic motif in the second movement (Figure 4.6) and used mixed meter, polyrhythms and tempo changes to produce contrasts here.

Table 4.2 Structure of *Fünf Stücke für Klavier*, fourth movement

Section & measure	A in mm.1-2	B in mm.3-5	A' in mm.6-7	C in mm. 8-13	A'' in mm.14-20
Tempo	Allegro	Moderato ♩ = ♩	Allegro ♩ = ♩	Moderato ♩ = ♩	Allegro ♩ = ♩
Dynamic	<i>f</i>	<i>mp</i>	<i>f</i>	<i>p</i>	<i>f</i>



Figure 4.6 *Fünf Stücke für Klavier*: rhythmic motif in second movement and fourth movement in mm.14-.18

In the last movement, Yun uses complex textures, polyrhythmic counterpoint, meter changes, and dynamic contrasts in ternary form. He also employs a mirroring system of texture between mm.1-2 and mm.3-4 (Figure 4.7) and uses mixed voices. This piece begins with three-voices and ends with two-voices (Figure 4.8).



Figure 4.7 *Fünf Stücke für Klavier*: fifth movement in mm.1-2 and mm.3-4

1) mm.1-2, 3 voices



2) mm.15-19, 2 voices



Figure 4.8 *Fünf Stücke für Klavier*: fifth movement in mm.1-2, and mm.15-19

Yun uses blended twelve-tone technique with combinatoriality in the first movement; Robert Morgan states, “The simultaneous presentation of two different forms of a single row so constructed that new twelve-tone aggregates are created by the combination of their hexachords.”¹²⁴ This hexachordal combinatoriality is an important characteristic of Schoenberg’s twelve-tone technique in his later works; he often combined P0 and I5 to create two aggregates between the first hexachord of each and second hexachord of

¹²⁴ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, 1991), 195.

each.¹²⁵ However, Yun uses seven rows (Figure 4.9) in all movements and hexachordal combinatorial materials in all movements of *Fünf Stücke für Klavier* except the second movement. While both Yun and Schoenberg utilize hexachordal combinatoriality, Yun combines P0 and I3 rows and P0 and I7 rows in the first movement of *Fünf Stücke für Klavier* (Figure 4.10), a combination that Schoenberg doesn't use.

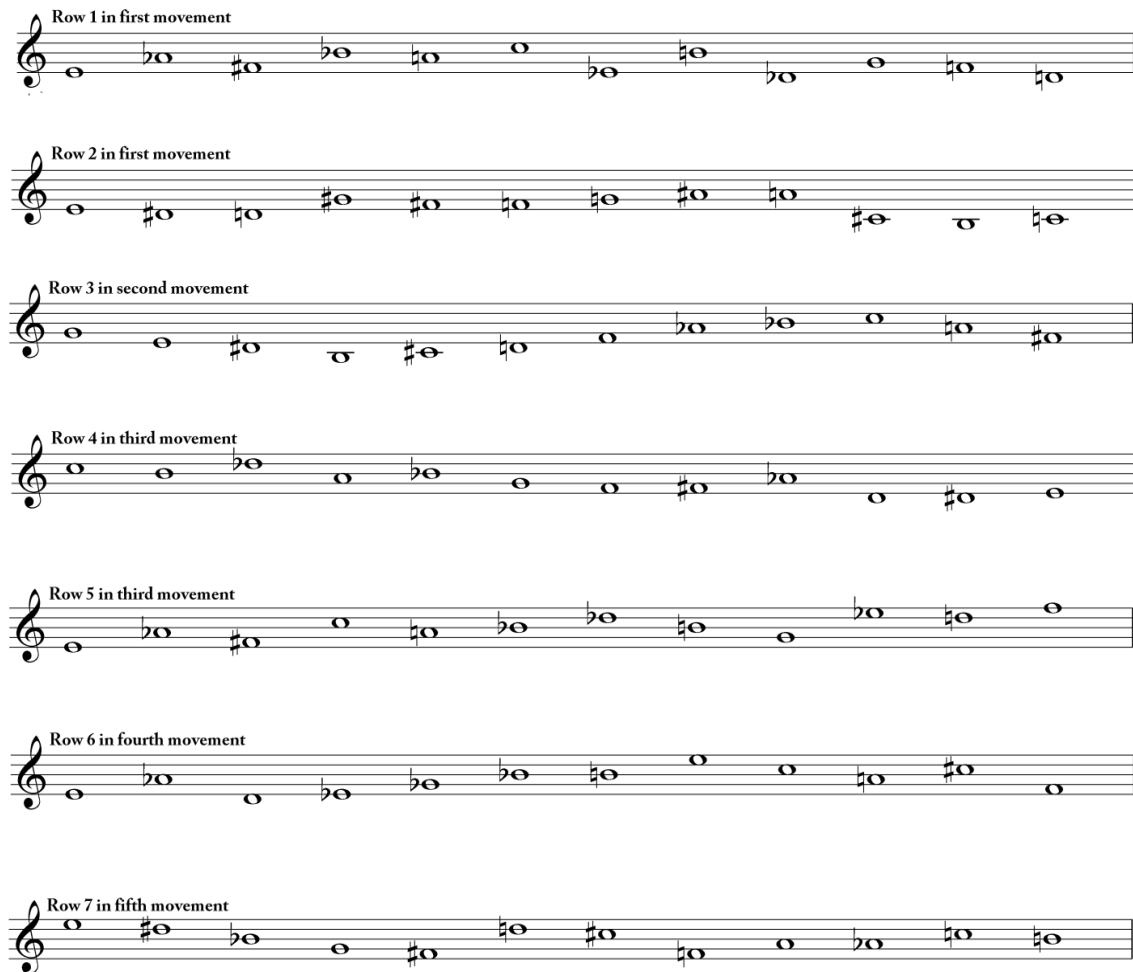


Figure 4.9 Seven rows in *Fünf Stücke für Klavier*

¹²⁵ Ibid.

1) Row 1 and Matrix 1



I-3

P-0

E	Ab	F#	Bb	A	C	B	Db	G	F	D	Eb
C	E	D	F#	F	Ab	G	A	D#	C#	Bb	B
D	F#	E	G#	G	Bb	A	B	F	Eb	C	C#
Bb	D	C	E	Eb	F#	F	G	C#	B	G#	A
B	D#	C#	F	E	G	F#	Ab	D	C	A	Bb
G#	C	Bb	D	C#	E	Eb	F	B	A	F#	G
A	C#	B	D#	D	F	E	F#	C	Bb	G	Ab
G	B	A	C#	C	Eb	D	E	Bb	G#	F	F#
C#	F	Eb	G	F#	A	G#	Bb	E	D	B	C
Eb	G	F	A	G#	B	Bb	C	F#	E	C#	D
F#	Bb	Ab	C	B	D	C#	Eb	A	G	E	F
F	A	G	B	Bb	C#	C	D	G#	F#	Eb	E

2) Row 2 and Matrix 2



I-7

P-0

E	D#	D	Ab	F#	F	G	Bb	A	Db	B	C
F	E	D#	A	G	F#	Ab	B	Bb	D	C	C#
F#	F	E	Bb	Ab	G	A	C	B	Eb	C#	D
C	B	Bb	E	D	C#	Eb	F#	F	A	G	G#
D	C#	C	F#	E	Eb	F	Ab	G	B	A	Bb
D#	S	C#	G	F	E	F#	A	G#	C	A#	B
C#	C	B	F	Eb	D	E	G	F#	Bb	G#	A
Bb	A	Ab	D	C	B	C	E	Eb	G	F	F#
B	Bb	A	Eb	C#	C	D	F	E	G#	F#	G
G	F#	F	B	A	Ab	Bb	C#	C	E	D	Eb
A	G#	G	C#	B	Bb	C	D#	D	F#	E	F
G#	G	F#	C	Bb	A	B	D	C#	F	D#	E

Figure 4.10 Row 1 with Matrix 1 and Row 2 with Matrix 2

To summarize, Yun's *Fünf Stücke für Klavier* exhibits the use of Schoenberg's twelve-tone technique, but he adopted this technique in his own way. He created different colors for each movement with a variety of Western techniques: mixed meters, complex rhythmic patterns, tempo changes, dynamic contrasts and polyrhythms. He also used non-metric systems such as no meter or bar lines and symmetrical rhythms in *Fünf Stücke für Klavier*.

4.2 Korean Dance Suite BY YOUNG JO LEE

Korean Dance Suite for piano was composed in 1998 by Young Jo Lee. This piece is based on Korean traditional dances. Lee states:

Although I studied Western music, I wanted to establish national identity as a Korean composer. In order to do that, I tried to establish harmonic progress by using Korean melody and by alternating the accent of Korean rhythm. Thus, there was nothing I could compose without my own language.¹²⁶

Originally, *Korean Dance Suite* was a single movement entitled "Dance for piano" as a commissioned song of pianist Bang Suk Lee's recital in 1984.¹²⁷ However, Mi Kyung Kim asked Lee to compose more pieces for a recording on the AVS label in England in 1987, and Lee added four more movements to create the suite. Lee employed melodies and chords, which were developed and based on *P'youngjo* and *Kyemyonjo*¹²⁸ modes (Figure 4.11) with added chromatic elements and Korean traditional dance rhythms.¹²⁹

¹²⁶ Young Jo Lee, interviewed by Kun Woo Kim.

¹²⁷ Chong-Su Hong, *Music of Young Jo Lee*, 161.

¹²⁸ *P'youngjo* and *Kyemyonjo* are traditional Korean modes: *P'youngjo* compared to a major scale in Western music corresponds with the first, second, fourth, fifth, and sixth degrees. *Kyemyonjo* in Western minor scales includes the first, third, fourth, fifth, and seventh degrees.

¹²⁹ Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano works," 9.

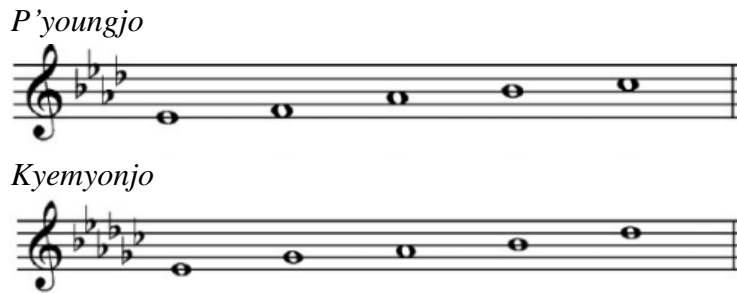



Figure 4.11 *P'youngjo* and *Kyemyonjo*

Each movement has an evocative title such as “Heaven Dance,” “Children’s Dance,” “Lover’s Dance,” “Buddhist Dance,” and “Peasant Dance”¹³⁰. In Table 4.3, the structure of each dance movement is shown by its length, time signature, tempo marking, and dynamic sign.

Table 4.3 Structure of *Korean Dance Suite*

Movement	Heaven Dance	Children Dance	Lover’s Dance	Buddhist Dance	Peasant Dance
Measures	189 measures	29 measures	170 measures	114 measures	128 measures
Time signature	6/8	4/4	6/8	6/8	6/8
Tempo	Lento	M.M. =120	 = 42	M.M. = 40	Moderato
Dynamic sign	<i>ff</i>	<i>mf</i>	<i>P</i>	<i>f</i>	<i>ff</i>

According to Lee, “Heaven Dance” is based on triplets, which is a typical element of Korean traditional music.¹³¹ It also has a rhythmic structure that was based on traditional dance rhythms such as court dances, Buddhist dances, and peasant dances in

¹³⁰ Only “Heaven Dance” was published, while the other movements are available from Young Jo Lee in manuscript version.

¹³¹ Young Jo Lee, interviewed by Kun Woo Kim.

seven different sections. In 1995, this movement was performed at the Beijing Contemporary Music Festival, Lee introduced the work, stating:

When I compose music with Korean traditional materials, I often write it directly. I enjoy using the original rhythm as it is and enjoy the musical charm of the color change. How I use the rhythm determines the success or failure of the work. This “Heaven Dance” is a composition that is based on color, depending on the piano’s percussive nature after arranging rhythmic elements appearing in court dance, Buddhist dance, and peasant dance according to the characteristic of its speed and rhythm.¹³²

Author Chong Su Hong said, “This movement is reminiscent of Bartok’s *Allegro Barbaro* but “Heaven Dance” is more melodious.”¹³³ Lee used French sixth chords, tone clusters, pentatonic harmonies, dissonant sonorities, fermatas, chromatic textures, whole-tone scales and folk rhythms in the first movement (Figure 4.12).

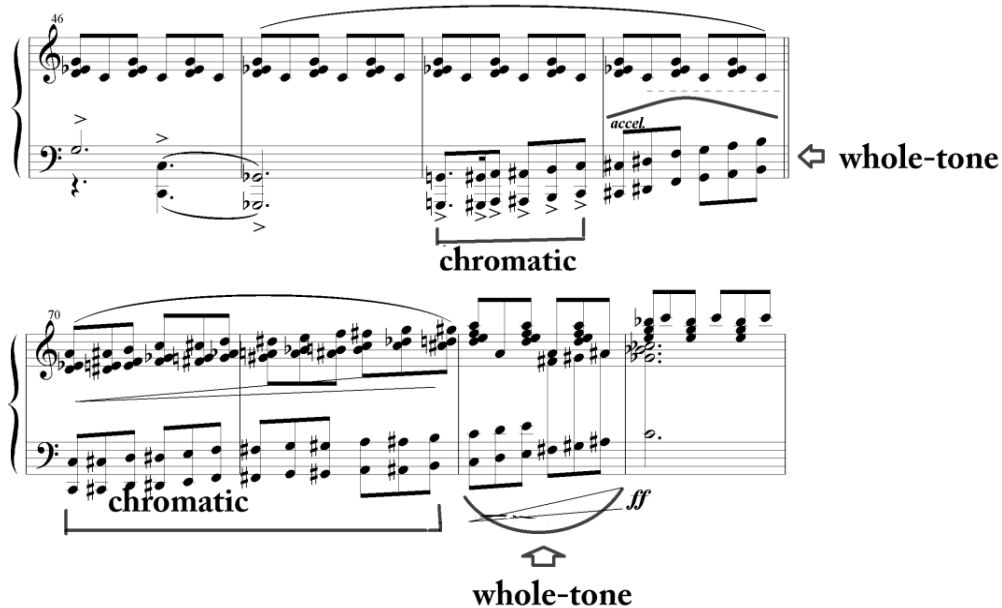


Figure 4.12 Use of chromatic and whole-tone scales, “Heaven Dance” in mm.46-49 and mm.70-73

¹³² Young Jo Lee, *Resume Written on a Music Sheet*, 228.

¹³³ Chong-Su Hong, *Music of Young Jo Lee*, 161-162.

Lee employs unresolved augmented chords to create ambiguous harmony akin to atonal music. He also employs mixed meter such as 6/8 alternating with 4/4 and tempo changes for different sections. For example, Lee wrote the beginning and the end in slow tempi while the middle moves in a faster, continuous tempo (Figure 4.13). This compositional style is also found in Isang Yun's *Fünf Stücke für Klavier*.

1. Heaven Dance

Young Jo Lee

Lento

Allegro Leggiero

m.137

m.183

ff *>* *ppp*

Figure 4.13 “Heaven Dance” in mm.1-4, mm.41-45, mm.137-141, and mm.183-189

The dance rhythms in this movement show how Lee used traditional rhythms to create the character of each piece (Figure 4.14).



Figure 4.14 Dance rhythms, "Heaven Dance"

The second movement is a short movement compared to the other movements. The "Children Dance" is based on the Korean traditional dance, *Gokdoogaksi*, and imitates the general character of *Gokdoogaksi*.¹³⁴ Lee wrote this movement in ternary form with coda and used descending whole-tone motion, syncopated rhythmic patterns, chromatic elements, unresolved diminished chords, and expressive melodic lines and embellishments.

"Lover's Dance" is one of longest movements in *Korean Dance Suite* and the length of its performance is almost eight minutes. This movement is based on *Pansori*, which is a one-person opera and one of the traditional Korea genres. Lee arranged *Pansori* "Love song" for voice and orchestra in 1998. The melody of *Pansori* "Love song" was used in this movement. The third movement has six sections, which are divided by two bar lines. He used traditional ornamentation such as grace notes, rolled chords, etc. (Figure 4.15).

¹³⁴ Young Jo Lee, interviewed with Kun Woo Kim.

Young Jo Lee

The image displays a musical score for a piece titled "Lover's Dance" by Young Jo Lee, spanning measures 1 through 16. The score is written for piano (p) in 6/8 time, with a tempo marking of ♩. = 42. The notation is presented in four systems, each consisting of a grand staff (treble and bass clefs). The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a steady accompaniment of eighth notes. A downward arrow points to the first measure. The second system (measures 5-8) continues the melody, with a downward arrow pointing to the fifth measure. The third system (measures 9-12) shows a more complex melodic line with grace notes and rolled chords, indicated by a downward arrow pointing to the eleventh measure. The fourth system (measures 13-16) concludes the piece with a final melodic phrase. Grace notes and rolled chords are highlighted with circles and arrows throughout the score.

Figure 4.15 Grace notes, rolled chords in “Lover’s Dance” in mm.1-16

Yun also employed the use of perfect fifth intervals, French sixth chords, chromatic materials, mixed meters, tempo changes, and the main tone technique (Figure 4.16), all of which are defining characteristics of Isang Yun.

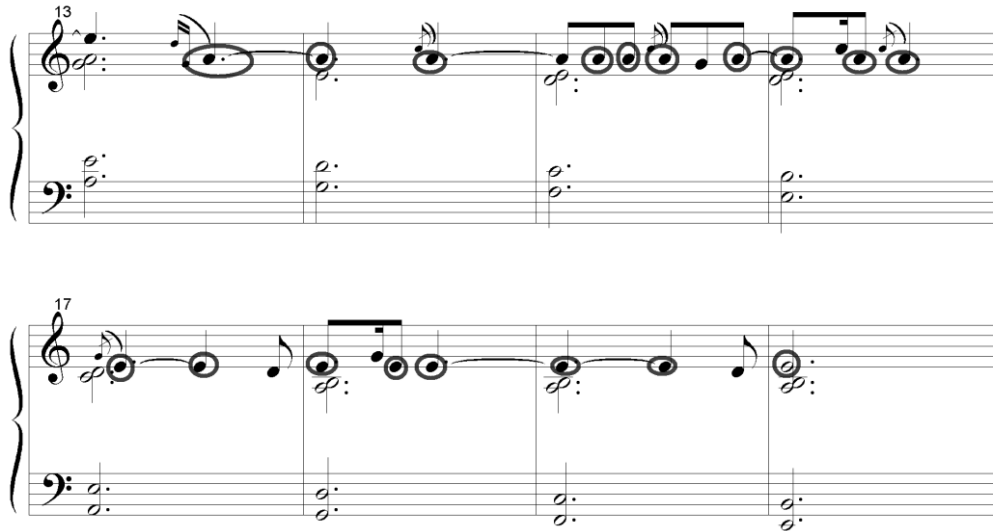


Figure 4.16 Main-tone technique in Lee's compositional style, "Lover's Dance" in mm.13-20

Lee composed choir music using the poem *Buddhist Dance* by Ji Whun Cho in 1980. The "Buddhist Dance" movement in the *Korean Dance Suite* was based on that choir music.¹³⁵ As Cho expressed in his poem, "Buddhist dance" is a dance based on *changdan*¹³⁶, which is a person wearing a white conical hat in a long, white Buddhist monk's robe.

Lee uses short motifs as melodic material in this movement (Figure 4.17). The beginning and end of "Buddhist Dance" uses similar thematic material closure as does the

¹³⁵ Chong-Su Hong, *Music of Young Jo Lee*, 182.

¹³⁶ *Changdan* is traditional rhythm.

poem.¹³⁷ He also employs French sixth chords, German sixth chords, accents, grace notes, fifth intervals, tempo changes, and mixed meter in this movement.



Figure 4.17 Small motifs in “Buddhist Dance”

“Peasant Dance” is also arranged from choir music and is based on a poem by Dong Soo Won. Peasant Dances in Korea traditional music are typically agricultural music for thanksgiving with percussive instruments and one melodic reed instrument, *Taepyungso*.¹³⁸ Lee uses improvisation style in this movement and uses percussive rhythmic patterns, dynamic changes, French sixth chords, German sixth chords, accents, grace notes and tempo changes. As in the other movements, Lee uses a multitude of contemporary compositional techniques and successfully creates a fusion of Western and Korean elements.

4.3 12 Preludes pour Piano

U Zong Choe composed *12 Preludes pour Piano* from 2003 to 2004. This piano work began as a collaboration between Korean composer Jae Jun Ryu and Choe. Ryu told Choe to write preludes, and Ryu composed fugues. In order to compose this piece, Choe often improvised when he was not composing other works. Little by little, he composed













¹³⁷ Chong-Su Hong, *Music of Young Jo Lee*, 182.

¹³⁸ Kwon Wo Kim, “Korean Dance Suite for Piano by Young Jo Lee: an Analysis,” 140.

several preconceived works and with these improvised ideas obtained individual movements for a larger piano work. The main idea of the piece is based on two basic textures, homophonic and polyphonic, along with variation technique.

Choe's preludes were also based on the contrapuntal style of the twelfth century, Korean traditional elements, and images from various types of music such as popular music, film music or television. The preludes have no specific form.¹³⁹

Table 4.4 The structure of *12 Prelude pour piano*

	Time signature	Tempo	Measure	Main idea
Prelude I	7/8	 ca.120	52	Walking rhythm
Prelude II	3/2	 ca.52	51	Ostinato
Prelude III	4/4	 ca. 42	39	Polyphony
Prelude IV	6/4	 126-132	102	Ostinato
Prelude V	3/4	 ca.76	49	Chromatic
Prelude VI	4/4	 ca.76	202	Tremolo
Prelude VII	4/2	 ca.88	42	Motet 'Oculus non vidit'
Prelude VIII	4/4	 ca.112	97	5-notes
Prelude IX	4/4	 ca.60	53	Major and minor triads
Prelude X	2/2	 ca.66	151	Chant melody
Prelude XI	5/8	 ca.126	106	2 nd intervallic motif
Prelude XII	7/16	 ca.92	137	Jazz fugue

12 Preludes pour Piano is about 57 minutes long. Choe used the basic ideas of Bartok's *Mikrokosmos* in this piece. These preludes consist of counterpoint, perfect fifth intervals, tremolo, unison, ostinato patterns, etc. Table 4.4 shows the structure of *12 Prelude pour piano*: main ideas, time signature, tempo, and number of measures of each prelude.

¹³⁹ U Zong Choe, interviewed by Song E Kim, August 31, 2016.

Prelude I

In Prelude I, Choe uses ‘walking rhythm’ as a basic idea. This prelude starts with augmented triads in right hand and dominant seventh chords in left hand in simple rhythmic patterns, while a chord progression is employed as a basis of texture. Through the tonal relation of two chords, Choe controls the tension of musical color. Choe also uses syncopations, which are written above and below the staves (Figure 4.18). The intervallic relation between these syncopated notes is a perfect fifth, or a major or minor second.

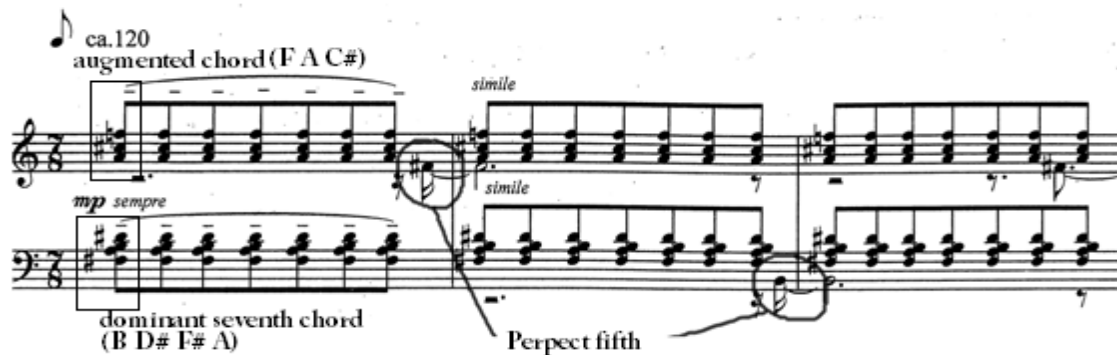


Figure 4.18 *12 Preludes pour Piano*: Prelude I in mm.1-3

From measure 30 to the end, Choe gradually reduces the notes of the dominant seventh chord (D,F,A \flat ,B \flat) to one note (B \flat) and put a description ‘al niente’¹⁴⁰ with a diminuendo in measure 48 to create a disappearing effect. In mm. 37- 44 (Figure 4. 19), the roots of the triads (D-G-C-F) in the bass part show a circle of fifth relation:



Figure 4.19 *12 Preludes pour Piano*: Prelude I, mm.37-44

¹⁴⁰ Al niente means fading the music away to little more than a bare whisper.

Prelude II

This movement instills a calm atmosphere. The main idea of this prelude is the use of ostinato with perfect fifth intervals. From the beginning, the perfect fifth interval of two notes in the bass part moves horizontally and the combination of the two fifth intervals comes in measure 5 (Figure 4.20).

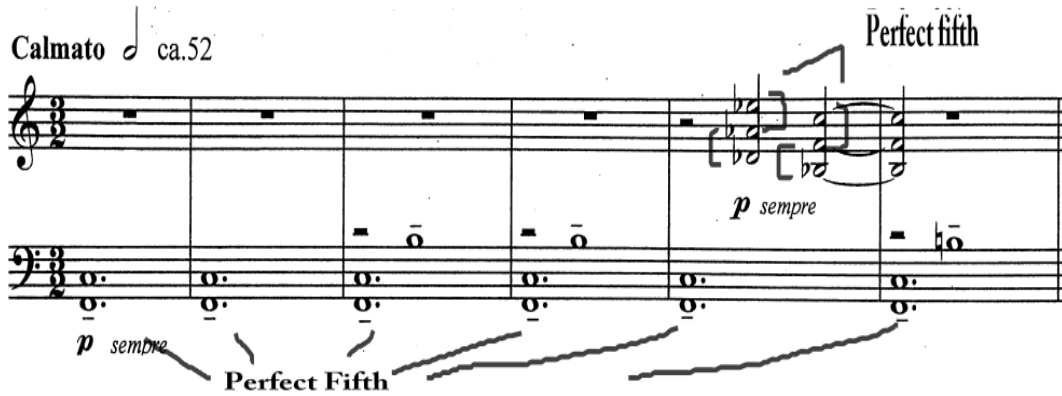


Figure 4.20 12 *Preludes pour Piano*: Prelude II in mm.1-6

The chord progression of fifth intervals has a minor third relation, and the rhythmic patterns of this prelude were written freely starting in measure 8 (Figure 4.21).

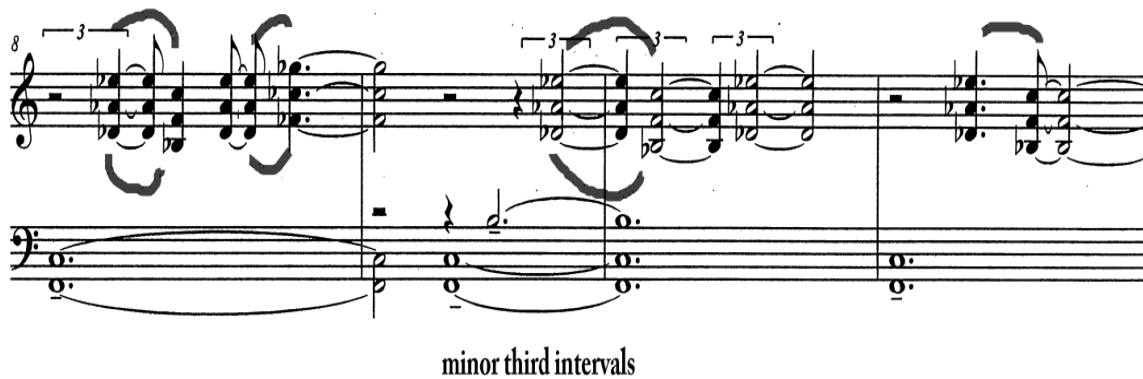


Figure 4.21 12 *Preludes pour Piano*: Prelude II in mm. 8-11

In mm. 43-46 (Figure 4.22), the melodic tones (Eb-Ab-Db-G) sequence in fifth intervals:

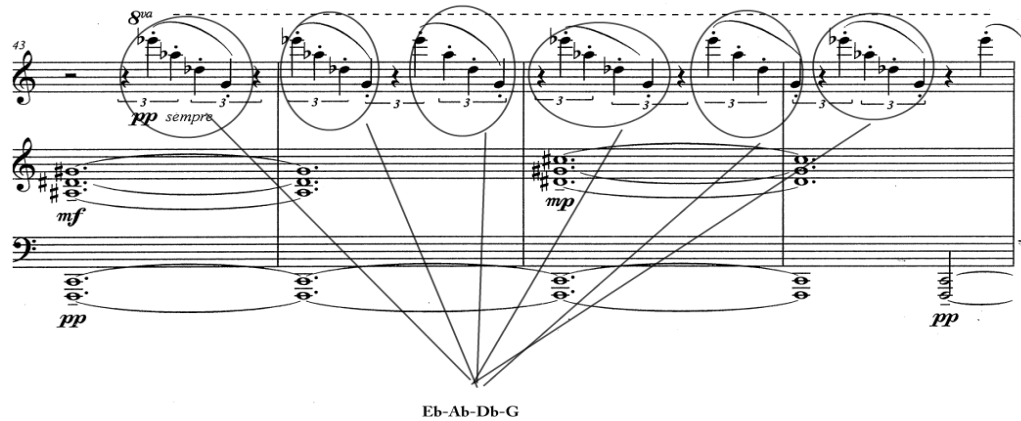


Figure 4.22 12 *Preludes pour Piano*: Prelude II in mm.43-46

Descending perfect fourths and perfect fifths are used in mm. 47-51; The descending perfect fourths change to perfect fifths in ascending motion (Figure 4.23).

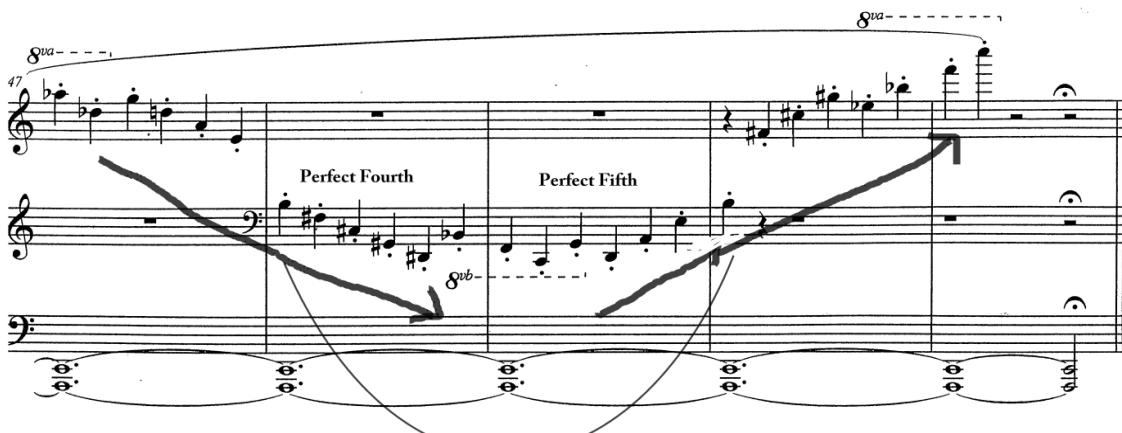


Figure 4.23 12 *Preludes pour Piano*: Prelude II in mm.47-51

Prelude III

Choe composed this prelude using polyphonic texture in a fugal style while the first two preludes used homophonic texture. He used elements of the whole-tone scale instead of diatonic or chromatic elements. Prelude III utilizes various rhythmic patterns, arpeggiation and third intervals. From measure 1 to measure 5, small rhythmic motifs are used; these eight note rhythms seem related to the ‘walking rhythm’ of Prelude I (Figure 4.24).

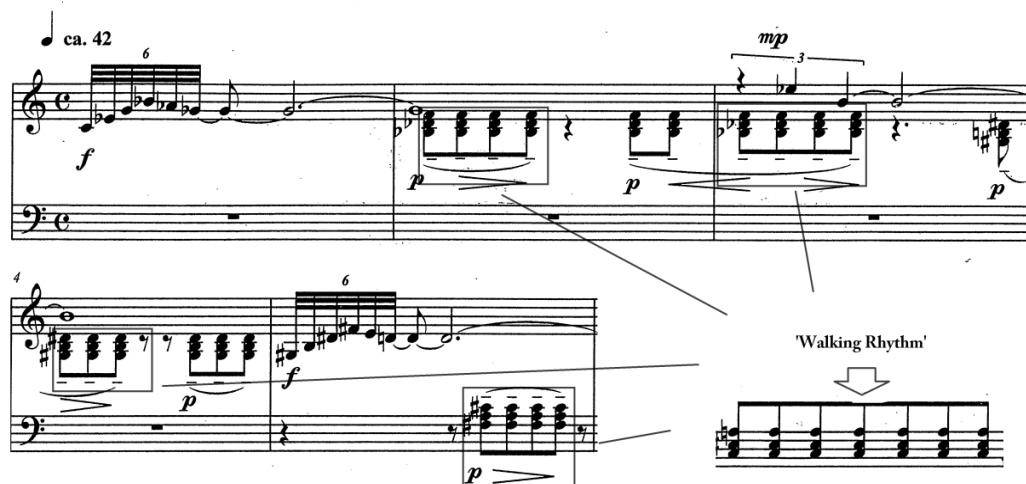


Figure 4.24 *12 Preludes pour Piano*: Prelude III in mm.1-5

The minor triads in the bass part (G#m-F#m-Em-Dm) are related to root motion of whole steps and are shown in Figure 4.25.



Figure 4.25 *12 Preludes pour Piano*: Prelude III in mm.4-10

The arpeggiation of broken chords is used in descending and ascending motion in mm.16-20 and mm.37-39 (Figure 4.26).



Figure 4.26 12 Preludes pour Piano: Prelude III in mm.16-17, and mm.37-39

Prelude IV

The motif of the first two measures (F-E-Bb, D-C#-G#, B-A-F#, G-Eb-C) is used as a thematic basis and repeats for the entire movement (Figure 4.27). This ostinato motif is used in various ways such as in octaves, triads, dominant seventh chords, and combined chords (Figure 4.28).

The motif of two measures (F-E-Bb, D-C#-G#, B-A-F#, G-Eb-C)



Figure 4.27 12 Preludes pour Piano: Prelude IV in mm.1-2



Figure 4.28 12 Preludes pour Piano: Prelude IV in mm.21-22, mm. 55-56, mm.61-62 and mm.75-76

In mm.43-46, Choe uses unisons with in right hand and left hand in parallel and contrary motion (Figure 4.29).




Figure 4.29 12 Preludes pour Piano: Prelude IV in mm.43-45

Prelude V


The main compositional feature of Prelude V is chromatic materials. Choe uses three small motifs in this movement (Figure 4.30).

Motif 1 in m.1

ca. 76



Motif 2 in m.5



Motif 3 in m.9


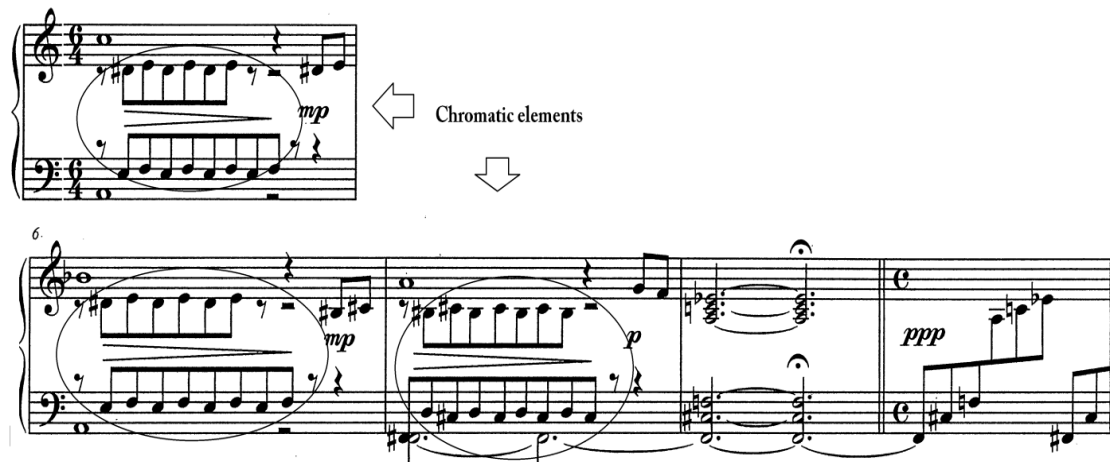


Figure 4.30 *12 Preludes pour Piano*: Prelude V in m.1, m.5, and m.9

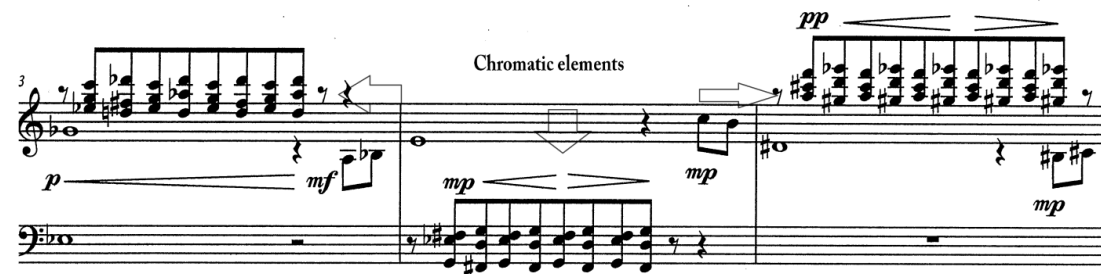
He also incorporates chromatic elements (Figure 4.31).

mm.4-6



Chromatic elements

mm.23-25



Chromatic elements

Figure 4.31 *12 Preludes pour Piano*: Prelude V in mm.4-6 and mm.23-25

Prelude VI

Prelude VI is the longest prelude in *12 Preludes pour Piano* and is based on ‘tremolo’ in various intervals for the entirety of the piece (Figure 4.32). Choe also uses small triplet rhythms, descending and ascending motion, voice crossing, and wide dynamic changes (Figure 4.33).

ca. 76

cresc. dal niente
sempre con pedale (ad. lib.)

cresc. dal niente

mp

p f p f p ff p

Figure 4.32 *12 Preludes pour Piano*: Prelude VI in mm.1-14

50

ppp mp ppp mf ppp

mp pp mp pp mp ppp

56

ff pp pp ff pp fff

pp pp mp p

Figure 4.33 *12 Preludes pour Piano*: Prelude VI in mm.50-62

Choe maintains development of the tremolo motives until mm.77-79, when he introduces a four-note descending motif (Figure 4.34).

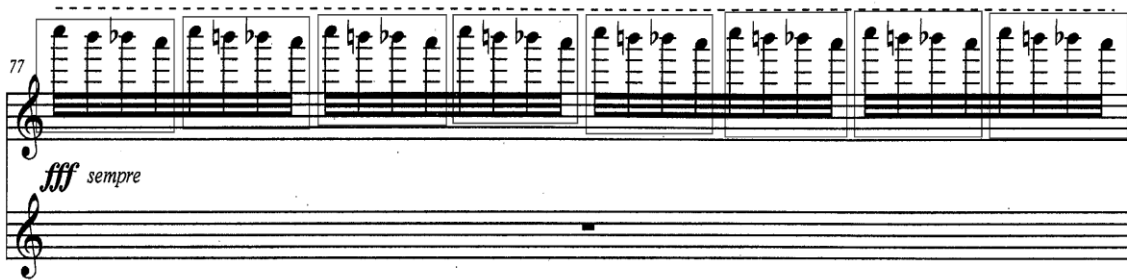


Figure 4.34 *12 Preludes pour Piano*: Prelude VI in m.77

Prelude VII

Choe originally used the melody of the Orlando di Lasso (1532-1594) motet 'Oculus non vidit' in his introduction of this piece (Figure 4.35). Features of this movement are the use of whole-tone elements, tempo changes, and overlapping small motifs (Figure 4.36).

"Bicinia Orlandi" aus dem Gesangsstraktat des Maternus Beringer 1610

Bicinie No 18
Bearbeitung f. Sopran- & Bassstimme

Orlando di Lasso 1532 - 1594

Sopran
Bass

O - cu - lus non vi - dit nec au -

O - cu - lus non vi - dit nec

mm.1-3

p (O - cu - lus non vi - dit.)

*]

The image displays a musical score for a vocal and piano piece. At the top, there are two vocal staves: Soprano and Bass. The Soprano staff has the lyrics 'O - cu - lus non vi - dit nec au -' and the Bass staff has 'O - cu - lus non vi - dit nec'. Below the vocal staves is a piano accompaniment. The piano part is marked with a piano 'p' dynamic. The right hand of the piano part features a four-note descending motif (G4, F4, E4, D4) repeated. The left hand features a tremolo motif. The score is labeled 'mm.1-3' and includes a 'p' (piano) dynamic marking. There is also a small asterisk and a bracket at the bottom left of the piano part.

Figure 4.35 *12 Preludes pour Piano*: introduction of Prelude VII



Figure 4.36 12 Preludes pour Piano: Prelude VII in m.8, and mm.22-28

Prelude VIII

Choe used repeated rhythmic patterns, pentatonic scales, pedal points, and changing key signatures in Prelude VIII. From the beginning to the end, five notes of the pentatonic scale are used in repetition and transposed to other keys (Figure 4.37).

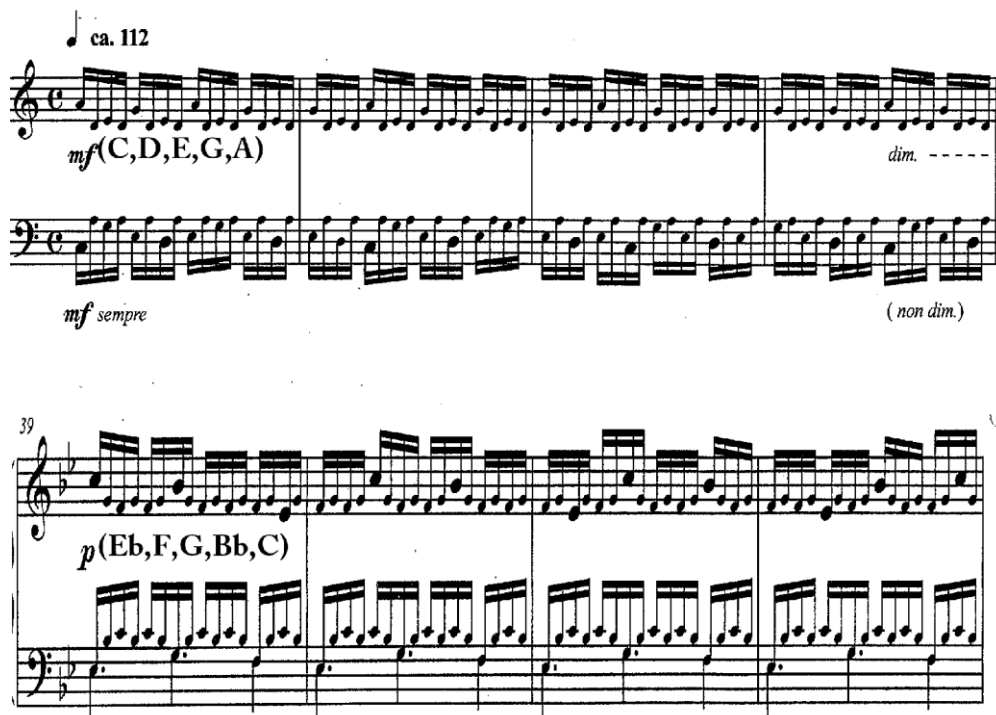


Figure 4.37 12 Preludes pour Piano: Prelude VIII in mm.1-4 and mm.39-42

From measure 39 to measure 64, the melodic motif (Eb-G-F) is repeated with dotted quarter and dotted eighth notes in the key of Eb major (Figure 4.38).



Figure 4.38 *12 Preludes pour Piano*: Prelude VIII in mm.43-46

Prelude IX

This movement is quiet and calm and Choe uses very low dynamic levels throughout, except for mm.25-30 (Figure 4.39).

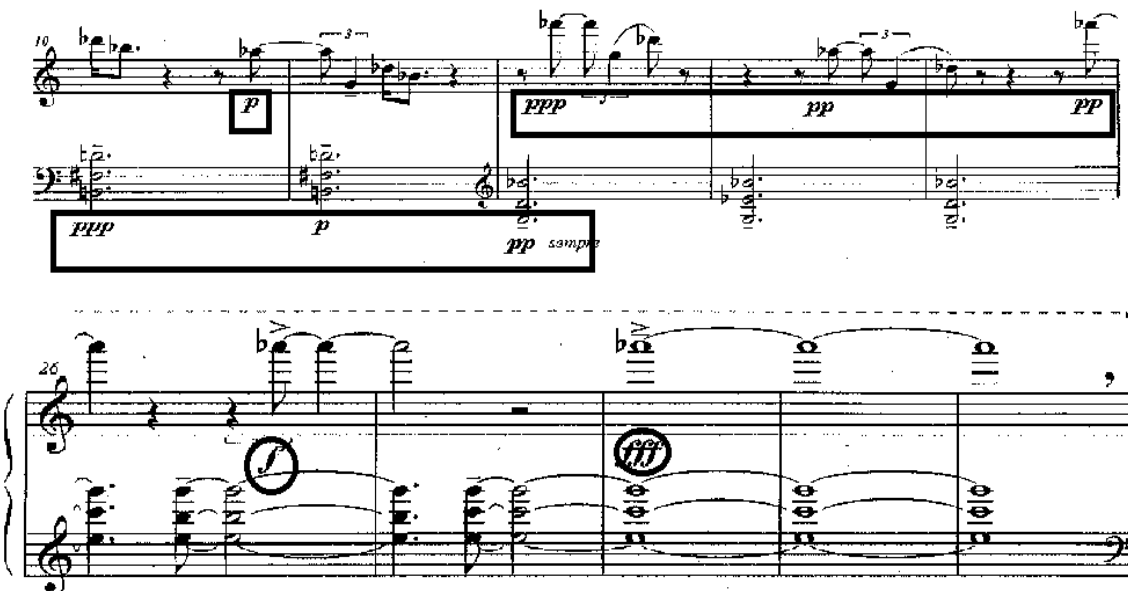


Figure 4.39 *12 Preludes pour Piano*: Prelude IX in mm.10-14 and mm.25-30

Choe uses tempo changes, dynamic changes, long pedal points, counterpoint, and dotted rhythms (Figure 4.40).

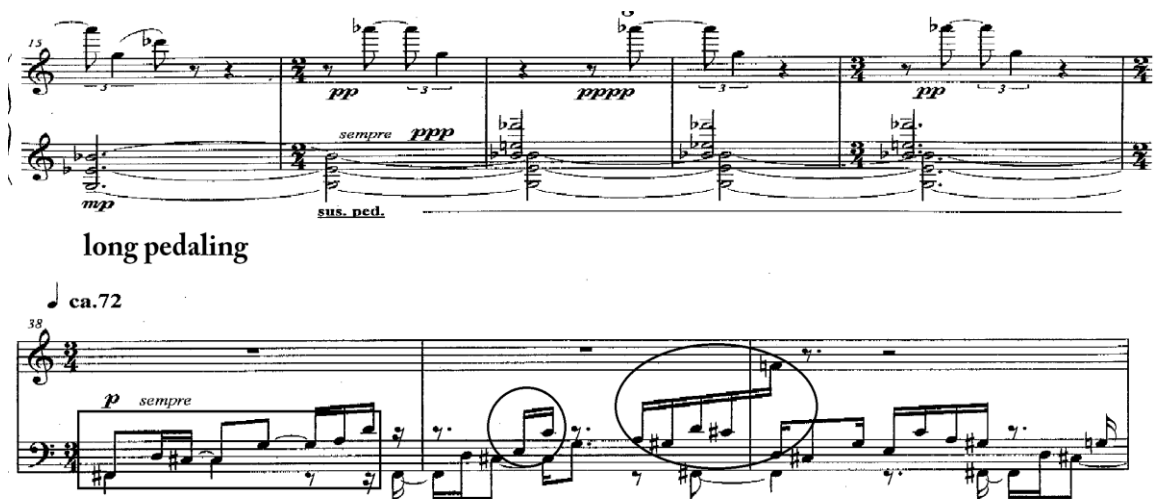


Figure 4.40 12 Preludes pour Piano: Prelude IX in mm.15-19 and mm.38-40

Prelude X

This prelude is composed with a different style than the other preludes as Choe created six sections with different rhythmic patterns (Figure 4.41).

1) ca. 66 *mf sempre*

2) Rubato ($\text{♩} = 40 \sim 50$) *p cresc.*

3) ca. 56 *p sempre*

4) Rubato ($\text{♩} = 40 \sim 50$) *p*

5) ca. 69 *p*

6) ca. 69 *p sempre*

133

Figure 4.41 12 Preludes pour Piano: Prelude X

He also used an adopted chant melody, numerous technical figurations, tempo changes, and accents. Choe put fermatas or a measure of rest to indicate the end of each section in m.13, m.18, m. 34 m.40, etc. (Figure 4.42)

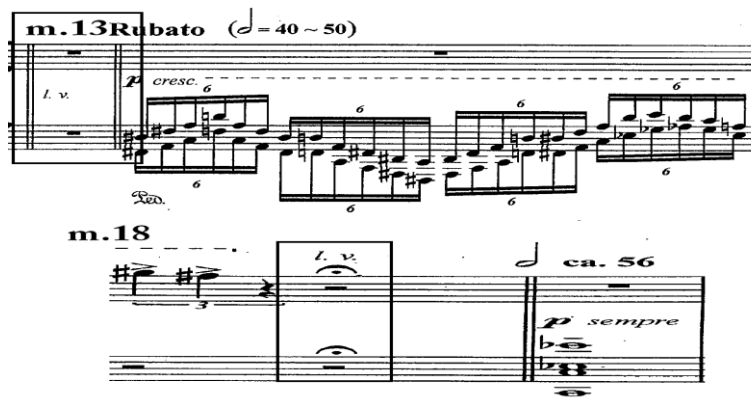


Figure 4.42 12 Preludes pour Piano: Prelude X in m.13 and m.18

In mm.122-124, Choe uses part of the rhythmic pattern from mm.14-18 at a different tempo with single tones and triads (Figure 4.43).

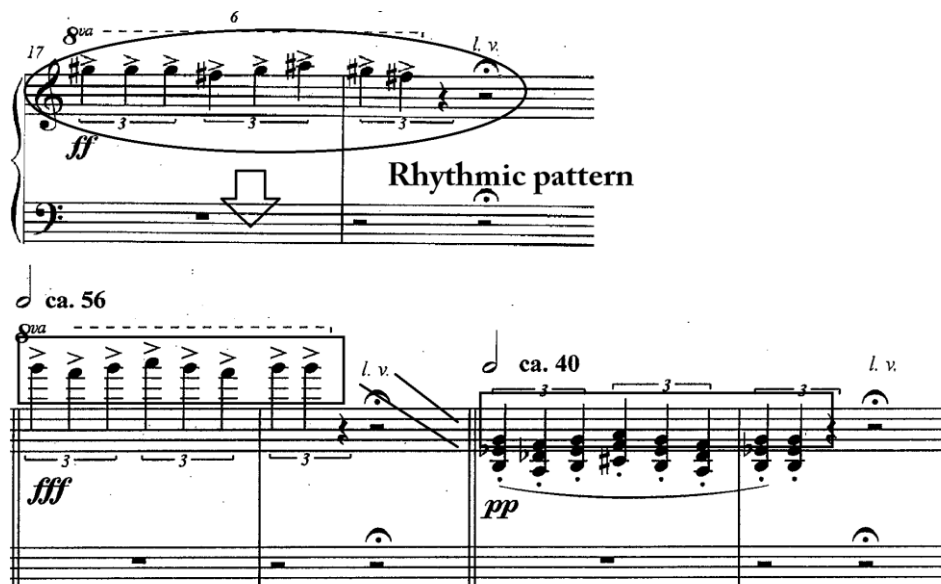


Figure 4.43 12 Preludes pour Piano: Prelude X in mm.17-18 and mm.122-124

Prelude XI

Prelude XI is based on the interval of a second with additional notes to create tone clusters (Figure 4.44).

The musical score for Prelude XI, measures 1-10, is presented in two systems. The first system (measures 1-4) shows a right hand with a series of tone clusters, some marked 'Added' with arrows, and a left hand with a steady eighth-note ostinato. The second system (measures 5-10) continues the right hand clusters, with some marked 'Added', and the left hand ostinato. Dynamics include *ff*, *f*, *p*, and *mp*. A 'tone cluster' is labeled in the left hand around measure 8.

Figure 4.44 12 *Preludes pour Piano*: Prelude XI in mm.1-10

Choe employs an ostinato figure in the bass and uses short rhythms similar to Prelude IX, alternating hands with thirty second notes, and third, fourth and fifth intervals. In mm.73-79, the ostinato in the bass is repeated (Figure 4.45).

The musical score for Prelude XI, measures 73-79, is presented in two systems. The first system (measures 73-75) shows a right hand with a series of tone clusters, some marked 'sub. ff', and a left hand with a steady eighth-note ostinato. The second system (measures 76-79) continues the right hand clusters, with some marked 'sub. ff', and the left hand ostinato. Dynamics include *sub. ff* and *cresc.* A 'tone cluster' is labeled in the left hand around measure 78.

Figure 4.45 12 *Preludes pour Piano*: Prelude XI in mm.73-79

Choe repeats m.1 to m.4 again at the end of this prelude in mm.103-106 (Figure 4.46).

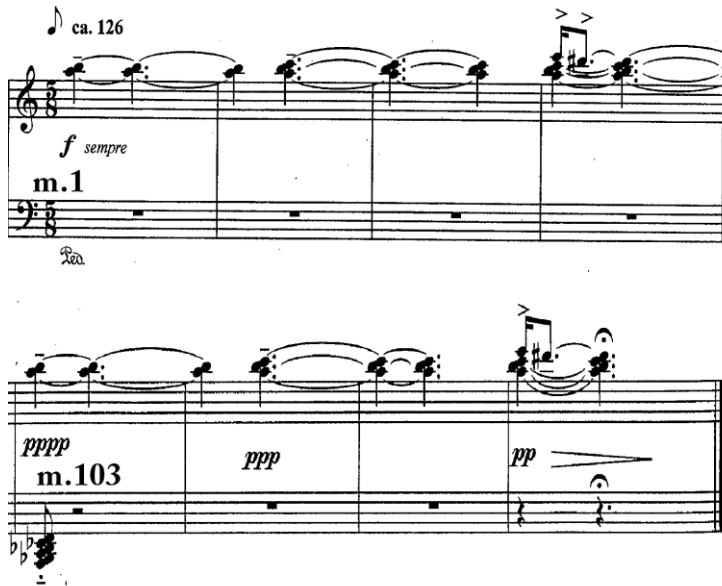


Figure 4.46 12 Preludes pour Piano: Prelude XI in mm. 1-4 and mm.103-106

Prelude XII

The last prelude starts the introduction with fortississimo (**fff**) while the other preludes begin with **p**, **mf** or **f**. The main idea of this prelude is the use of counterpoint from the twelfth century and jazz influences.



Figure 4.47 12 Preludes pour Piano: Prelude XII in mm.1-7

Choe creates dissonant harmony with the use of diminished seventh chords in the bass and tone-clusters (Figure 4.47). In measure 8, the subject of the fugue begins and then the retrograde subject comes later in measure 14 (Figure 4.48). In mm.99-101 (Figure 4.49), there is a new texture, consisting of the whole-tone scale, and the climax with accents leading to *fff*. Then, a fermata ends the climax.

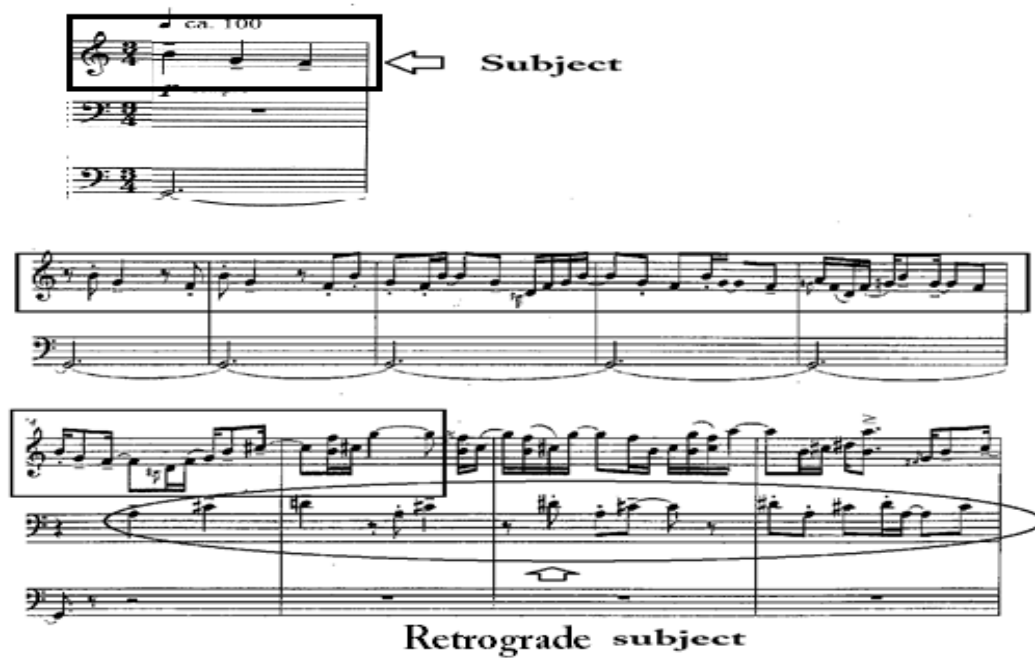


Figure 4.48 12 *Preludes pour Piano*: Prelude XII in mm.8- 17

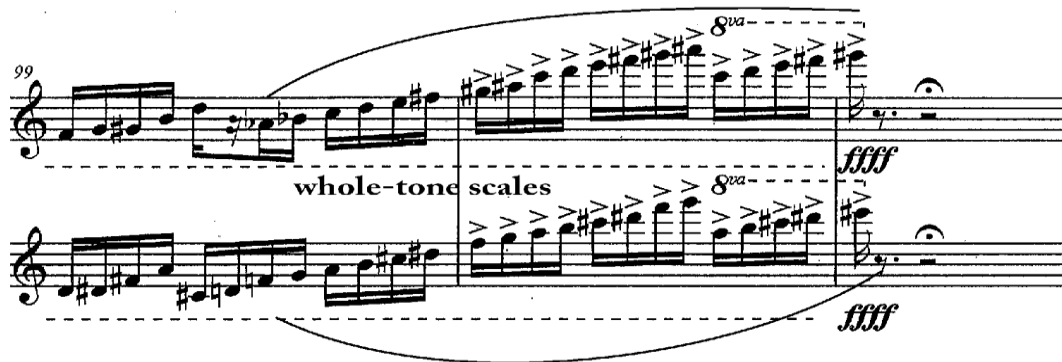


Figure 4.49 12 *Preludes pour Piano*: Prelude XII in mm.99-101

Choe used the same repeated note figure from Prelude VI in m.102 (Figure 4.50).

Repeated motion in Prelude VI



In mm.102-103

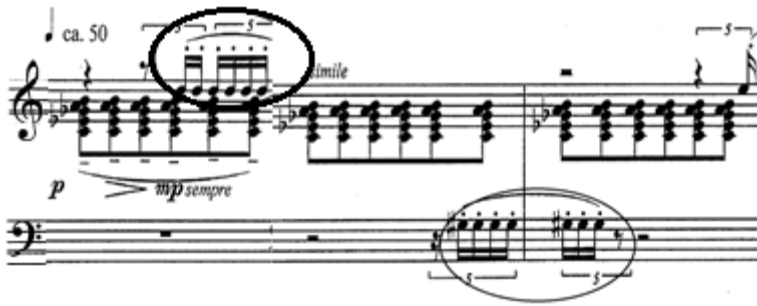


Figure 4.50 *12 Preludes pour Piano*: Prelude XII in mm.102-104 and Prelude VI

To summarize, *12 Preludes pour Piano* contains various influences and compositional techniques such as counterpoint from the twelfth century, repetition, whole-tone scales, chromatic elements, complex rhythmic patterns, homophonic textures, polyphonic textures, jazz style, a large of dynamic range, ostinato figures, melodies of motet or chant, and the use of a wide shifts in register. With these features, Choe creates different colors and distinct characteristics in each prelude.

CHAPTER 5

CONCLUSION

For several decades of the twentieth century, Korean contemporary composers who have Western and Eastern musical backgrounds have developed their own musical styles and languages. Isang Yun, Young Jo Lee, and U Zong Choe are a few of many significant contemporary composers of Korean keyboard literature. They were born at different times, grew up in different environments, and lived within different generations. Their influences in music and the nature of their musical languages are different as well. However, they do have several things in common. They developed their compositional techniques and wrote many works in order to promote Korean modern music.

Yun, who is one of the first generation, developed his own compositional technique using *Hauptton*, *Hauptklang*, and Korean traditional elements in his works. *Fünf Stücke für Klavier* was Yun's starting point. This piece is a set of five movements. Each movement uses twelve-tone technique with modified hexachord combinatoriality, and it also consists of a variety of Western techniques such as non-metric systems, mirror system, wide dynamic ranges, mixed meter, complex rhythmic patterns and tempo changes.

While Young Jo Lee, like U Zong Choe, was influenced by the musical tendencies of the first generation and Yun especially, Lee still developed his own musical

language in his compositions. Lee's *Korean Dance Suite* shows a combination of Western contemporary techniques including atonality, whole-tone, pentatonic and octatonic scales, chromatic octaves, augmented chords, tone clusters, unresolved augmented and diminished chords, quartal intervals, and Korean traditional elements such as traditional dance, modes, percussion rhythms and ornamentation. He also incorporated Korean literature to help create distinct moods in each movement.

As a third generation composer, influenced by Yun and Lee, Choe's *12 Preludes pour piano* exhibits unique characteristics and contrasting musical colors in each prelude with a variety of keyboard techniques, Korean traditional techniques (accents, dotted rhythms, and use of third intervals) and Western elements including the contrapuntal style of the twelfth to sixteenth centuries, jazz style, tremolos, pentatonic scales, voice crossing, arpeggiation, repetition, use of wide dynamic ranges. Choe wishes to create music with an artistic perfection but also a simple and understandable musical language. He also encourages performers to perform and interpret his music freely.

Through the analysis of these piano works, this study was an opportunity to learn how three composers employed Western compositional techniques into their works, what elements of Western music influenced them as well as how they used Korean traditional elements. Each composer was significant in the development of the modern musical culture in Korea that is prevalent today and the current generation of Korean composers is indebted to their groundbreaking work.

BIBLIOGRAPHY

Books & Articles

- Ahn, Choong Sik. *The Story of Western music in Korea: A Social History, 1885-1950*. University of Michigan: eBookstand Books, 2005.
- Babcock, David. *Korean Composers in Profile*. Tempo New Series No. 192, Apr. 1995, 15–21.
- Budde, Elmar. “Über Isang Yun.” *Ssi-ol, Almanach 1998/99, Internationale Isang Yun Gesellschaft*. Berlin: Internationale Isang Yun Gesellschaft, 1999.
- Chan, Wing-Tsit. *A Source Book in Chinese Philosophy*. Princeton, NJ: Princeton University Press, 1963.
- Chang, Sa Hoon. *HangukEmaksa* (History of Korean Music). Seoul: Jakeun Woori, 1994.
- Cheon, In Pyong. *Changiak Kugak*(New Traditional Music), *Hanguk-ui Onul- ui Umak* (Today’s Korean Music). Seoul: Korean music, 1987.
- Choi, Sungman. *Yun Isang eu Eumak Saegae*. Seoul: Hangilsa, 1992.
- Feliciano, Francisco F. *Four Asian Contemporary Composers: the Influences of Tradition on Their Works*. New Day Publisher, 1983.
- Fung, Yu-Lan, *A History of Chinese Philosophy*. Princeton: Princeton University Press, 1952.
- Hausler, Josef. *Musik im 20. Jahrhundert. von Schonberg zu Penderecki*. Bremen: Carl Schünemann, 1972.
- Hong, Chong-Su. *Music of Young Jo Lee*. Seoul: Taesong, 2012.
- Hosokawa, Toshio. *Memory: in Memory of Isang Yun: for Violin, Violoncello and Piano*. Mainz: Schott, 1997.
- Howard, Keith. “Different Spheres: Perceptions of Traditional Music and Western Music in Korea.” *The World of Music* 39, no. 2 (1997): 61-67.

- Hwang, Okon. *Western Art Music in South Korea: Everyday Experience and Cultural Critique*. New York: Dover Publications, 1972.
- Killick, Andrew P. *Musical Composition in Twentieth-Century Korea*. Korean Studies, 16, 1992, 43 – 60.
- Kim, Choon-Mee. *Harmonia Koreana: a Short History of 20th-century Korean Music*. Seoul: Hollym International Corporation, 2011.
- Kim, Dae-Sung. "The Third Generation of Composers." *Romantic music*, Winter 1991.
- Kim, Jeongsoo. "An Overview of Pedagogical Piano Repertoire by Contemporary Korean Composers." *American Music Teachers* 55, no. 3, (December 2005-January 2006): 30-34.
- Kim, Yong-Hwan. *Yun-Isang Yongu II [Isang Yun Study]*. Seoul: National Korean Arts Conservatory Press, 1997.
- Kwon, Donna Lee. *Music in Korea: Experiencing Music, Expressing Culture*. New York and Oxford: Oxford University Press, 2012.
- Lee, Byong Won. "Contemporary Korean Musical Cultures." *Korea Briefing* 33, 1993: 121-138.
- Lee, Byong Won. "The Ornaments in Traditional Korean Music: Structure, Function and Semantics." *Ssi-ol. Almanach 1998-99, der Internationalen Isang Yun Gesellschaft*. Berlin: Internationalen Isang Yun Gesellschaft, (1999): 59-66.
- Lee, Kang-Sook. "Korean Music Culture: Genuine and Quasi-Korean Music." *Korea Journal* 17/8, (1977): 260-280.
- Lee, Mi-kyung. "The Musical Thought of Composer Isang Yun." *Music and Korea* 22, (2001): 51-69.
- Lee, Young Jo. *Resume Written on a Music Sheet*. Seoul: Doseochulpan Gakeunuri, 2002.
- McCredie, Andrew. *Music of the Twentieth-Century Avant-Garde: A Biocritical sourcebook*. Edited by Larry Sitsky, Greenwood, 2002.
- Min, Kyung Chan. *Tong Asia wa Soyang Umak Ui Suyoung* (East Asia and reception of Western Music.) Seoul: Umakseage, 2008.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, New York: W.W. Norton & Company, 1991.

- Park, Jae-Sung. "Korean Contemporary Music, a Brief History." *Sonus* no.20, (Spring, 2000).
- Park, Na Rae and Choe, U Zong, *Composer U Zong Choe*. Read Leader Series No. 40, Seoul: Ridibooks, 2012.
- Randel, Don Michael. *The New Harvard Dictionary of Music*. Cambridge, Mass.: Belknap Press of Harvard University Press, 2003.
- Sachtleben, Rainer and Winkler, Wolfgang. "Gesprach mit Isang Yun," In *Der Komponist Isang Yun*, Auflage, Munchen, 1997.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 2001.S.v. "Isang Yun." By Herald Kunz.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. New York: Schirmer Books, 1986.
- Son, Tae Ryoung. *The Musicians of Western Music in Korea*. Seoul: Bogosa, 2011.
- Sparrer, Walter-Wolfgang. "Yun, Isang - the Composer of the Century." In *My Way, My Ideal, My Music*. Translated by Kyochul Chong and Injong Yang. Seoul: HICE, 1994.
- Yun, I Sang. *The Wounded Dragon: Dialogue with Isang Yun and Luise Rinser, Volume 7 of Minsokwon Korean Studies Series*, Minsokwon, 2010
- Yun, I Sang. "Uber meine Musik," in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer, 2nd ed. H.Y. Park. Munich: edition text+kritik, 1997.
- Yun, Shin-Hyang. *Isang Yun: Music on the Border*. Pajoo: Hangilsa, 2005.

Dissertations

- Byeon, Jiyeon. "The Wounded Dragon: an Annotated Translation of *Derverwundete Drache*, the Biography of Composer Isang Yun by Luise Rinser and Isang Yun." PhD diss., Kent State University, 2003.
- Chae, Soo Ah. "The Development of Isang Yun's Compositional Style through an Examination of His Works." DMA diss., University of Houston, 2003.
- Choi, Jeongseon. "Western Music in Korea with an Emphasis on Piano Compositions Since 1970." DMA diss., University of Maryland, College Park, 1997.

- Choi, Yulee. "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean Born Composer Isang Yun." PhD diss., New York University, 1992.
- Dion, Denis. "Konzert." DMA diss., University of Southern California, 1987
- Gu-Jang, Sung Bok. "Young Jo Lee: an Analysis of Stylistic Features of the *Variations for Piano on the Theme Baugoge*." DMA diss., University of Kentucky. 2006.
- Hwang, Keunji P. "Young Jo Lee: A Biography and Annotated Works List." DMA diss., Northwestern University, 2005.
- Kim, Daewook. "The Integration of Western Techniques with East Asian Philosophies in I Sang Yun's *Quartett Fur Horn, Trompete, Posaune und Klavier*." DMA diss., University of North Texas, 2013.
- Kim, Jin. "Exploring Aspects of Korean Traditional Music in Young Jo Lee's Piano Honza Nori." DMA diss., University of North Texas, 2013.
- Kim, Joo Won. "The Development of Contemporary Korean Music with Emphasis on Works of Isang Yun." DMA diss., Ohio State University, 2011.
- Kim, Ju-Hee. "Multicultural Influences in the Music of Isang Yun as Represented in His Concerto for Flute and Small Orchestra." DMA diss., University of Alabama, 2009.
- Kim, Kun Woo. "Korean Dance Suite for Piano by Young Jo Lee: an Analysis." DMA diss., Ball State University, 2008.
- Kim, Kyung Mi. "Representative Korean Solo Piano Works Published Since 1950: an Annotated Bibliography." DMA diss., University of Georgia, 1996.
- Kim, Kyungsook Lee. "Traditional Music and Contemporary Piano Music of Korea." PhD diss., American conservatory of music, 1991.
- Kim, Sae Hee. "The Life and Music of Isang Yun with an Analysis of His Piano works." DMA diss., University of Hartford, 2004.
- Kim, Seo Kyung. "Integration of Eastern and Western music: an Analysis of Selected Flute Works by Korean Composer, Isang Yun." DMA diss., University of Cincinnati, 2003.
- Kim, Youngchae. "Cultural Synthesis in Korean Musical Composition in the Late Twentieth Century: an Analysis of Isang Yun's Reak for Orchestra." PhD diss., Kent State University, 2006.

- Lee, Ko Eun, "Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke für Klavier* (1958) and His Later Piano Works." DMA diss., University of North Carolina, 2012.
- Lee, Seung Hee. "A Brief Analysis of Young Jo Lee's Korean Dance Suite." DMA diss., University of Kentucky, 2012.
- Lee, Soon Jung. "Nationalistic Traits in Solo Piano Works of Contemporary Korean Composers." DMA diss., University of Kansas, 1995.
- Park, Edward. "The Life and Music of Isang Yun." DMA diss., University of Washington, 2014.
- Park, MyeongSuk, "An Analysis of Isang Yun's Piano Works: a Meeting of Eastern and Western Traditions." DMA diss., Arizona State University, 1990.
- Sung, Hyun Ju. "Contemporary Piano Solo Works Adapted from Korean Traditional Musical Elements." DMA diss., Arizona State University, 2009.
- Yoo, YongDae. "Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets." DMA diss., Louisiana State University, 1996.

Recordings

- Yun, Isang. *Fünf Stücke für Klavier*. Performed by Klara Min. Naxos Right International Ltd. 8.572406. 2011,.
- Lee, Young Jo. *Korean Piano Music*, My Kim. SAV 1088. 2000.

Website Video Clips & Scores

- Choe, U Zong. "Prelude 1." *YouTube*.
<https://www.youtube.com/watch?v=O8s1GXLUDyk> (accessed September 13, 2016).
- . "Prelude 2." *YouTube*. <https://www.youtube.com/watch?v=ul7LDAkTatI> (accessed September 13, 2016).
- . "Prelude 3." *YouTube*. <https://www.youtube.com/watch?v=J9bjlAbkjFM> (accessed September 13, 2016).
- . "Prelude 4." *YouTube*. <https://www.youtube.com/watch?v=-djV7aYQYWs> (accessed September 13, 2016).
- . "Prelude 5." *YouTube*. <https://www.youtube.com/watch?v=W4Ddtyi03oI> (accessed September 13, 2016).
- . "Prelude 6." *YouTube*. https://www.youtube.com/watch?v=1tSCp_V4Q8U (accessed September 13, 2016).

- . “Prelude 7.” *YouTube*. <https://www.youtube.com/watch?v=qQHbpyy1VU8> (accessed September 13, 2016).
- . “Prelude 8.” *YouTube*. https://www.youtube.com/watch?v=a1UV_HeI4l4 (accessed September 13, 2016).
- . “Prelude 9.” *YouTube*. <https://www.youtube.com/watch?v=f6WFwtRMj4> (accessed September 13, 2016).
- . “Prelude 10.” *YouTube*. <https://www.youtube.com/watch?v=RqMRkWzEFJI> (accessed September 13, 2016).
- . “Prelude 11.” *YouTube*. https://www.youtube.com/watch?v=hm_T8xAC4DA (accessed September 13, 2016).
- . “Prelude 12.” *YouTube*. <https://www.youtube.com/watch?v=RKKTLggph-4> (accessed September 13, 2016).

Stodtmeier, Maria. “Isang Yun in-between North and South Korea.” *YouTube*. https://youtu.be/X8D0_KZAo7U (accessed October 14, 2016).

——. *I Sang Yun's Fünf Stücke für Klavier*. Bote&Bock, 1958.

——. *Young Jo Lee's Piano Works*. Seoul: Eumakchoonchusa, 1995.

——. *U Zong Choe's 12 Preludes pour piano*. Seoul: Eumakchoonchusa, 2003.

Choe, U Zong. Interviewed by Song E Kim. 31 August 2016.

Websites

Duffie, Bruce. —Composer Isang Yun: A Conversation with Bruce Duffie
<<http://www.bruceDuffie.com/yun.html>> (accessed October 23, 2016)

Kenneth De, Woskin, *Music Online: The Garland Encyclopedia of World Music* 7, s.v.
“Chinese Philosophy and Aesthetics,” ed. Provine, Robert, Routledge, 2001.
<http://search.alexanderstreet.com/view/work/bibliographic_entity> (accessed December 30, 2016).

“International Isang Yun society.” <http://www.yun-gesellschaft.de/e/bio.htm> (accessed October 23, 2016)

Isang Yun Peace Foundation
<<http://www.isangyun.org>> (accessed October 1, 2016)

Seo Dong-shin, “Isang Yun’s Wife Wants Apology from Seoul,” *The Korea Times*

- <<http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=108&oid=00&aid=0000031097>> (accessed November 6, 2016)
- The Korean Society of the 21st Century Music, “Music today 21.”
<<http://www.musictoday21.com/index.htm>> (accessed September 10, 2016)
- The Official Website of Korean National Gugak Center (The National Center for Korean Traditional Performing Arts)
<<http://www.gugak.go.kr/eng/index.jsp>> (accessed November 6, 2016)
- Tong Yong Music Portal Site of Isang Yun
<www.tymusic.or.kr> (accessed October 13, 2016)
- Tong Yong International Music Foundation
<www.timf.org/ensemble> (accessed October 7, 2016)
- Platform Generating Creative Stream
<www.palimpseste.net/choe-uzong> (accessed October 7, 2016)
- Hwang, Bong Gu. –“Composer Choe U Zong: *12 Preludes pour piano*”
<www.blog.daum.net/ninebirds/13732743> (accessed October 24, 2016)
- The Official Website of Composer Young Jo Lee
< <http://leeyoungjo.weebly.com/---english.html>> (accessed December 22, 2016)

APPENDIX A: PERMISSION LETTER I

Letter of Permission

December 2nd. 2016

To whom it may concern:

This is a letter of permission to Ms. Song E Kim, major in piano at University of South Carolina, Columbia, U.S.A.

She may use any materials from my compositions for her doctoral study.



Uzong CHOE

Professor of Composition,
College of Music,
Seoul National University,
#220-410, Kwanak-Ro 1, Kwanak-Gu
08862 Seoul, Korea
Tel. + 82 2 880 7944
Fax. + 82 2 878 7064
Email: uzong@snu.ac.kr

APPENDIX B: PERMISSION LETTER II

한국문화예술교육진흥원

Korea Arts Culture Education Service
Ministry of Culture, Sightseeing and Sport, KOREA

서울 마포구 상암동 1607
Tel) 02-6208-5900


Letter of Permission

March. 8th, 2017

To who it may concern :

This is a letter of permission to Ms. Song E. Kim, major in piano at
University of South Carolina, Colombia , U.S.A.

She may use any materials from my compositions for her doctoral
study.


Young Jo Lee, D.M.A.

Chairman of Board of Directors

APPENDIX C: GRADUATE RECITAL PROGRAM 1



UNIVERSITY OF
SOUTH CAROLINA
School of Music

SONG E. KIM, piano
in
GRADUATE RECITAL

Friday, January 24, 2014
6:00PM • Recital Hall

Miroirs

II. Oiseaux tristes
IV. Alborada del gracioso

Maurice Ravel
(1875-1937)

Piano Sonata No. 28 in A Major, Op. 101

I. Allegretto ma non troppo
II. Vivace alla marcia
III. Adagio ma non troppo, con affetto
IV. Allegro ma non troppo, risolito

Ludwig van Beethoven
(1770-1827)

Après une Lecture de Dante

Franz von Liszt
(1811-1886)

*Ms. Kim is a student of Dr. Joseph Rackers.
This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Performance.*

APPENDIX D: GRADUATE RECITAL PROGRAM 2



UNIVERSITY OF
SOUTH CAROLINA
School of Music

SONG E. KIM, *piano*
in
GRADUATE CHAMBER RECITAL

Monday, April 28, 2014
7:30 PM • Recital Hall

Estaciones Porteñas
II. Otoño Porteño
IV. Invierno Porteño


Astor Piazzolla
(1921-1992)

Music for a Summer Evening
I. *Nocturnal Sounds (The Awakening)*
II. *Wanderer-Fantasy*
III. *The Advent*
(including *Hymn for the Nativity of the Star-Child*)
IV. *Myth*
V. *Music for the Starry Night*

George Crumb
(b. 1920)

*Ms. Kim is a student of Dr. Joseph Rackers.
This recital is given in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Performance.*

APPENDIX E: GRADUATE RECITAL PROGRAM 3



UNIVERSITY OF
SOUTH CAROLINA
School of Music
presents

SONG E. KIM, *piano*
in
GRADUATE RECITAL

Wednesday, January 20th, 2016
6:00 PM • Recital Hall

Piano Sonata in D minor K. 9	Domenico Scarlatti
Piano Sonata in A flat major K. 127	(1865-1757)
8 Klavierstücke op. 76	Johannes Brahms
I. Capriccio	(1833-1897)
II. Capriccio	
III. Intermezzo	
IV. Intermezzo	
V. Capriccio	
VI. Intermezzo	
VII. Intermezzo	
VIII. Capriccio	
Prelude Op. 23 No.3 in D minor	Sergei Rachmaninoff
Prelude Op. 23 No.4 in D major	(1873-1943)
Prelude Op. 23 No.7 in C minor	

Mr. Kim is a student of Dr Joseph Rackers.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Performance.

APPENDIX F: GRADUATE RECITAL PROGRAM 4



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

SONG E KIM, *piano*

in

DOCTORAL RECITAL

Friday, November 11, 2016

7:30 PM • Recital Hall

12 Variations KV 500	Wolfgang Amadeus Mozart (1756-1791)
Ballade no.2 in B Minor	Franz Liszt (1811-1886)
A Sherlock Holmes from <i>Deux Hommages</i> (1928)	Leo Smit (1900-1943)
Suite for piano (1926) II. Forlane III. Rondeau	
Prelude no.12 <i>Feux d'artifice</i>	Claude Debussy (1862-1918)
Allegro de Concierto	Enrique Granados (1867-1916)

*Ms. Kim is a student of Dr. Joesph Rackers.
This recital is given in partial fulfillment for the
Doctor of Musical Arts degree in Piano Performance.*